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FOR THE PRACTICING MUSICIAN

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FOR THE PRACTICING MUSICIAN

VOLUME 2 NO. 4

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Letters

PO Box 1490
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Dear **GUITAR,**

I think that your magazine is the best of its kind. I started to slouch off with my playing, then I read your magazine. Now I practice about 2 hours a day again and of course, bought a subscription to your mag. It introduces me to the songs that I hear on the radio on sheet music, which makes it a lot easier than playing them by ear. Thanks.

Adam Roberts
Houston, TX

Dear Editors,

Concerning Buzz Morison's review of Twisted Sister's **Stay Hungry** Lp in your November '84 issue. First, Motley Crue did not lay any groundwork for the success of Twisted Sister. Twisted's recent success is owed only to themselves and their eight years of hard work and thousands of live shows. Second, if Twisted Sister is "blatantly geared to the kids," then Motley Crue is geared to amoebas! Saying that the Lp's "production doesn't have the necessary oomph," isn't relevant either. Just go see Sister live and you'll see and hear that "oomph."

Wayne Henderson
Riverside, CA

Dear **GUITAR,**

Thank you for the excellent article on Mark Knopfler and the music to *Sultans of Swing*. I am glad to see that your magazine has not forgotten the fingerpickers of the guitar society. I've played acoustic guitar for 9 years. Last year I bought an electric guitar and became dumfounded as to how to play it. Bach and Rock just aren't the same. It was interesting to learn that Mr. Knopfler fingerpicks his impressive leads. I was taking lessons from a jazz musician who said I'd be hopeless without a pick. Mr. Knopfler and **GUITAR** Magazine have proven him wrong! Keep up the superb quality your magazine provides.

Kent Lazar
Wyndmoor, PA

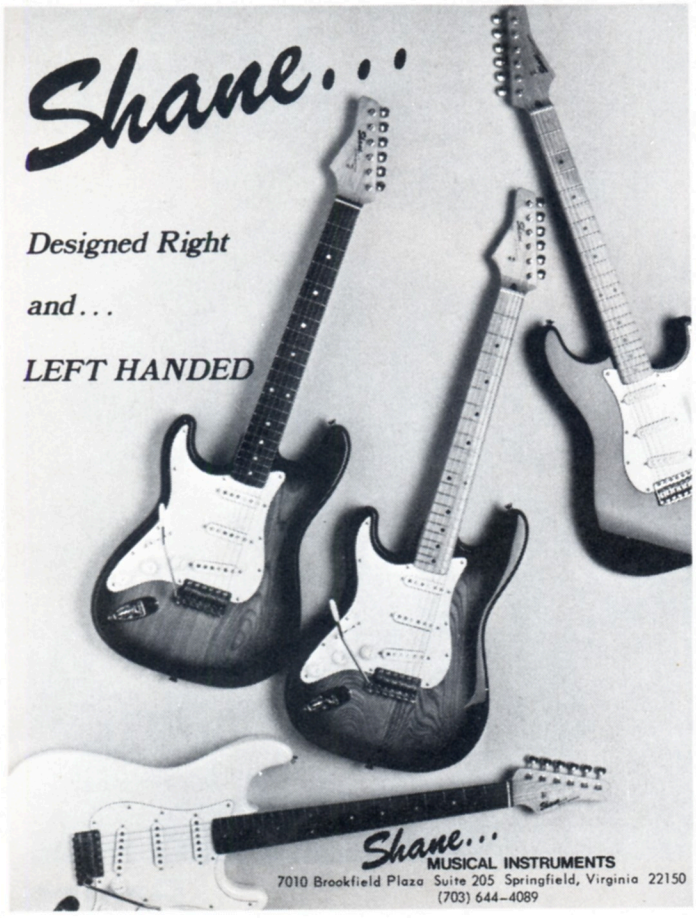
Dear **GUITAR,**

I think it was great of you to print the music to *Crazy Train* in your October issue. But why didn't you put Randy Rhoads on the cover? I thought that was a pretty low thing to do to Jake. What's wrong? Isn't Jake's music good enough? Come to think of it, why didn't you just forget about *Crazy Train* and put in *Rock and Roll Rebel*? Don't get me wrong, I'm a big Randy Rhoads fan, but I just think Jake's a better guitarist than Randy and he deserves more credit than he's getting. Would you please consider putting *Rock and Roll Rebel* in an upcoming issue? I hope you print this letter so that other Jake fans know they are not alone.

Tony Galasso

LETTER FROM THE EDITORS

As a special welcome to the New Year, we hope you'll celebrate the reunion of Deep Purple by digging into a much requested article on Ritchie Blackmore and winding out with a full 19 pages of Purple's classic *Highway Star*. And in the spirit of this month's Bowl games, we invite you to participate in the Final Four in our Guitar Wars, which started exactly one year ago! See page 96. (GUITAR would like to congratulate Russ Harland, 15, of Raymond, N.H., who won the Shane guitar.)



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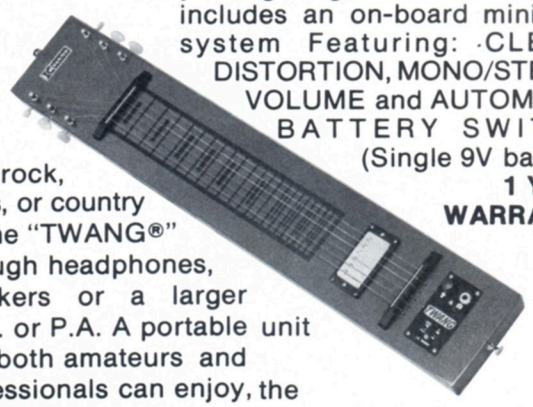

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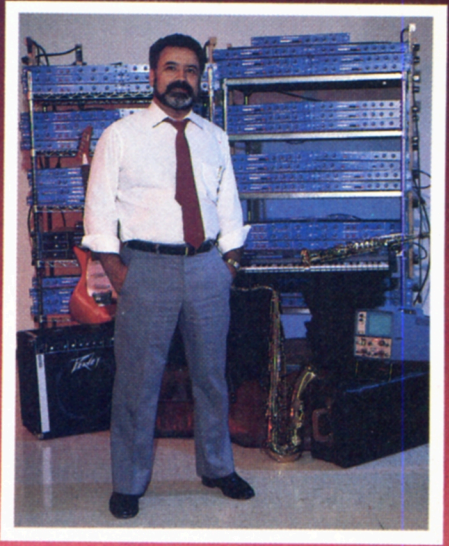

Richard E. DeFreitas, musician, engineer, president — DeltaLab

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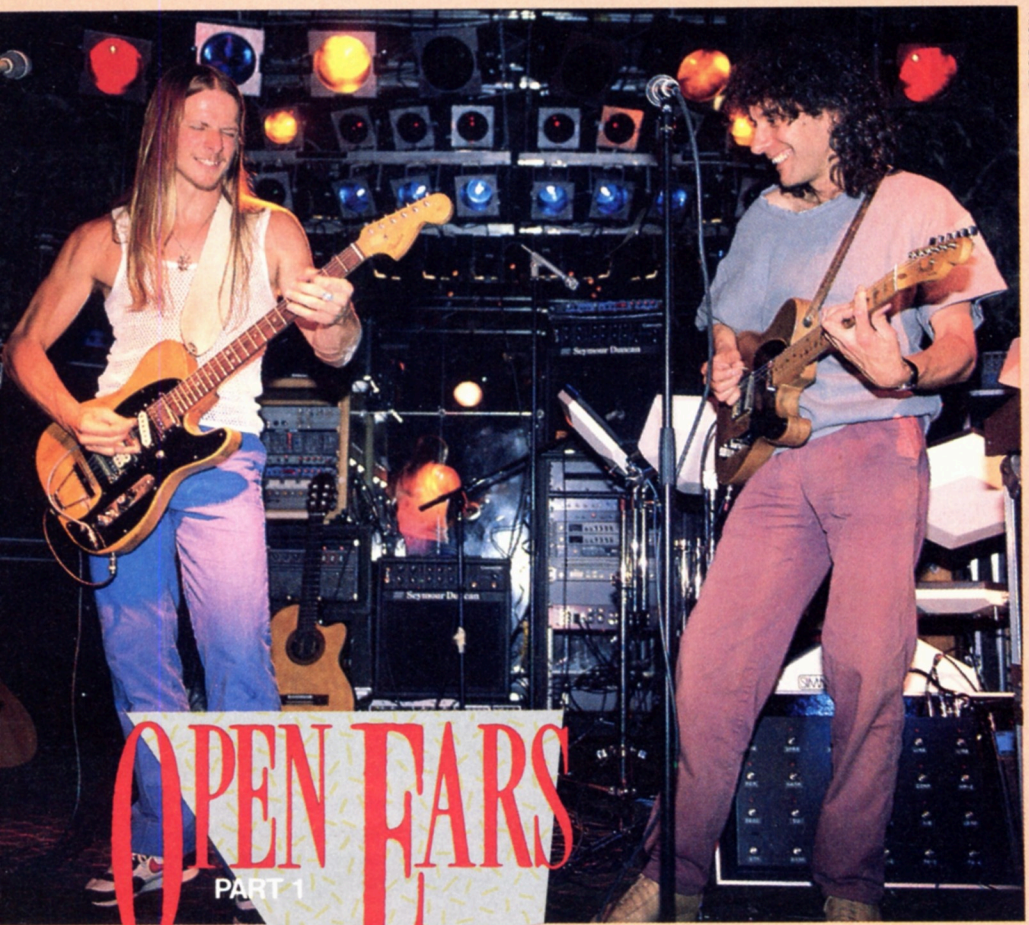


Rick Gould

OPEN EARS

PART 1

Steve Morse Interviews Albert Lee

If I had to describe Albert Lee to a new listener I would say that he is the Jeff Beck of country/rock music. He is English, his playing is melodic but spicy and he always seems to play consistently and clean. When I saw him play at a NAMM show I was also very impressed with his phrasing, time and rock solid feel.

Some of these questions are the ones I asked him after we jammed that night with a third guitarist, Arlen Roth. The majority of this two-part interview took place after he played on the Steve Morse Band album, **The Introduction,** on a song written especially for him, entitled *General Lee*.

STEVE: The big question is how did you learn to play such complex lines that are still melodic?

ALBERT: It's taken a while. I listened to old rock 'n' roll records. Jimmy Bryant was one of my favorite players. Cliff Gallop, who used to play with Gene Vincent, had kind of a swing bop style, which influenced me a lot. It wasn't far-out jazz, but it gave me groundwork in swing guitar. When I listen to recordings I've made as far back as '61, I'm surprised at how much my style was already more or less mapped out. I wasn't doing so much finger-picking then but the runs were very much in the direction I'm playing now.

STEVE: How far into the game did you realize that you had your own style and weren't using licks by other people?

ALBERT: I figured out by the late 60s and early 70s that I was playing a cross section of my favorite guitar players. In a way I still feel I'm doing that. I can still feel the influences of these guys who I listen to. But I suppose I've been doing it long enough that there are some things I do that other people don't do.

STEVE: How do you get your sound? Do you use your finger and a pick?

ALBERT: I could ask you the same thing. The way we differ is that I tend to use my fingers as well as the pick on the electric guitar while you tend to do more with just the pick by itself.

STEVE: How do you get that funky sound?

ALBERT: Sometimes I pull the strings and sometimes I slap them. I go back and forth between the pick and my two fingers. It's not based on any classical guitar technique. I've never been able to play that style.

STEVE: You're practically doing it now. It's real banjo-like in a way. I love the way it accents the notes. It's a much fatter sound when you pluck it with your finger.

ALBERT: People are amazed that I get as thick a sound as I do with these strings. I don't think it's anywhere thick enough. If I were using heavy strings it would obviously be a lot heavier. I'm using Ernie Ball strings going from .008 to .038. I compensate by backing off the tone control. I try to lose some of the bite and fatten the amp up a bit.

STEVE: Did you take the big capacitor out of the rhythm pickup in your Tele?

ALBERT: That was gone when I bought the guitar. Someone pointed out to me that I'd get a better sound if I cut the resistor that's on the volume pot. It's there so that when you back off on the volume you don't lose any top.

STEVE: I didn't see it on my Tele?

ALBERT: I had noticed when I backed off the volume that it got thin. After cutting this resistor, you may lose some of the top when you back off but it doesn't get thin.

STEVE: I see you've got a mini-switch between the tone and volume to change the phase of the rhythm pickup.

ALBERT: It's a drag that I had to do it to this old guitar. I could replace it with one of those push|pull tone controls. I like those.

STEVE: How do you get along with that bridge not being able to change the tuning of each string?

ALBERT: I suppose your ear becomes accustomed to it. I think that's what gives Teles that sound, the fact that they're not perfectly in tune.

STEVE: It's so thin sounding, it's just got a sound of its own.

ALBERT: I love those pickups.

STEVE: I started tearing mine apart because, when I played at rock 'n' roll levels, they were totally unusable because of the feedback. But your Tele sounds great.

ALBERT: I can get this up fairly loud without feeding back. I think it has something to do with the way the pickups are wound. They do vary.

STEVE: What kind of equipment do you normally go through?

ALBERT: I have different setups depending on the gig. For the largest gigs, say playing with Eric Clapton, I use two 130 watt Music Man heads with two open back double 12" Electro Voice cabinets. I run them in stereo with a Lexicon PCM 42.

STEVE: Do you ever play with closed back cabinets?

ALBERT: I have but I prefer the open back. It seems to have more overall resonance. Closed back cabinets seem to be more directional.

STEVE: Yeah, the bass doesn't distort. But I noticed you generally don't go too far into the distortion end of your amp.

End of part 1.

Stay tuned. ■

Tablature Explanation see pg. 54

GENERAL LEE

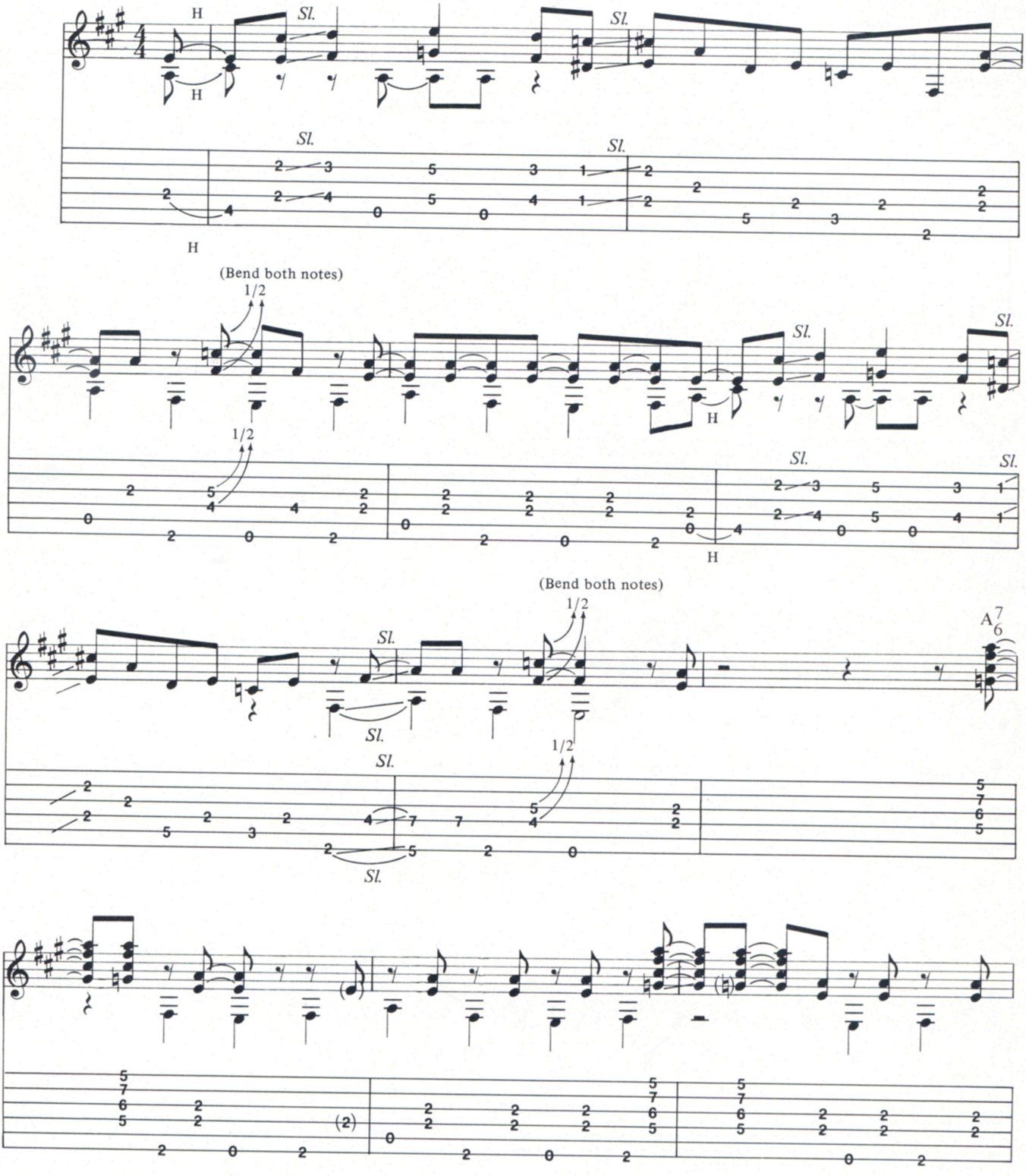
As recorded by The Steve Morse Band

(From the album THE INTRODUCTION/Elektra-Musician 60369)

Bright blues (♩= 192)

Swing feel(♫ = ♩³♪)

Music by Steve Morse



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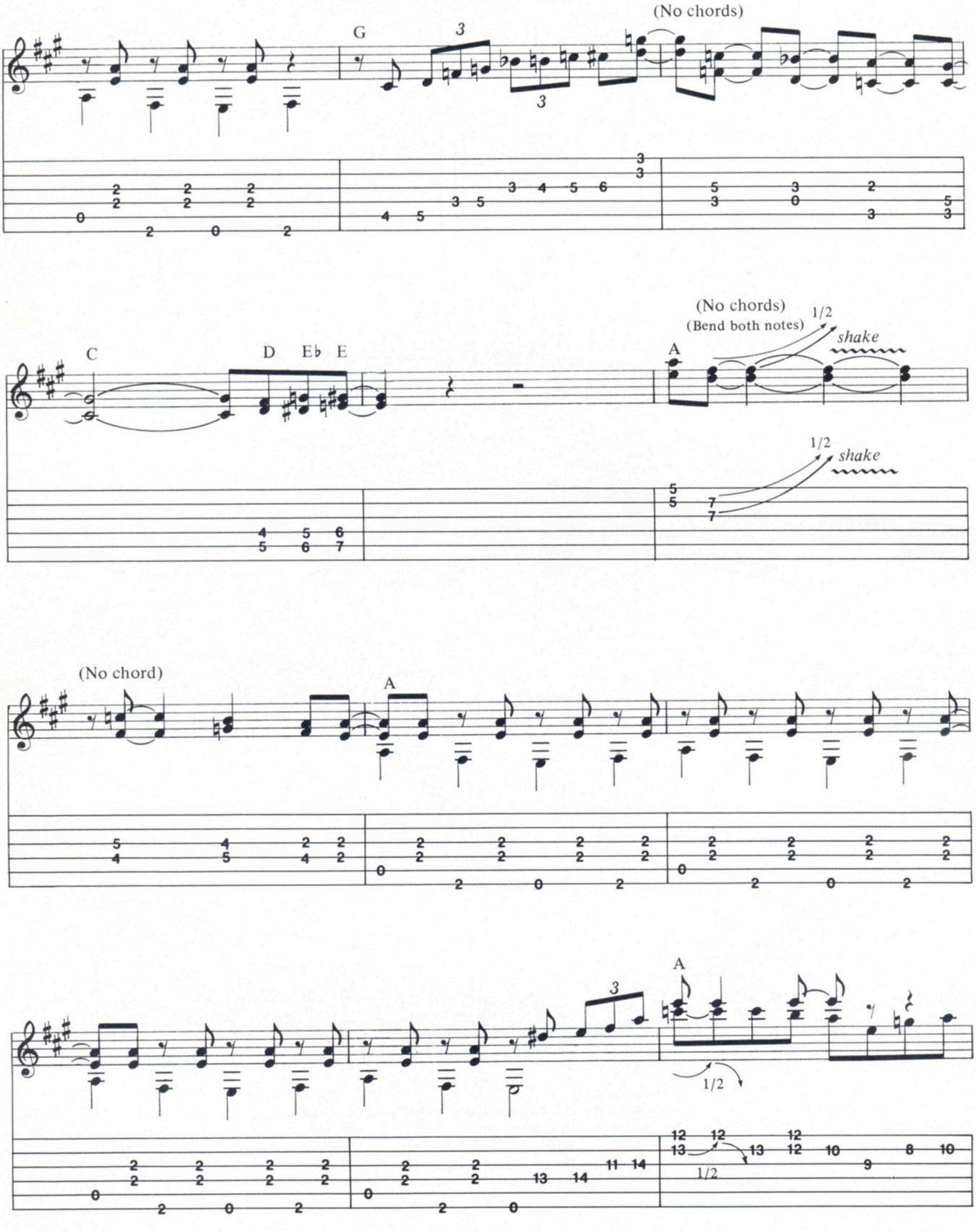
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G
3
3
(No chords)
(Bend both notes)
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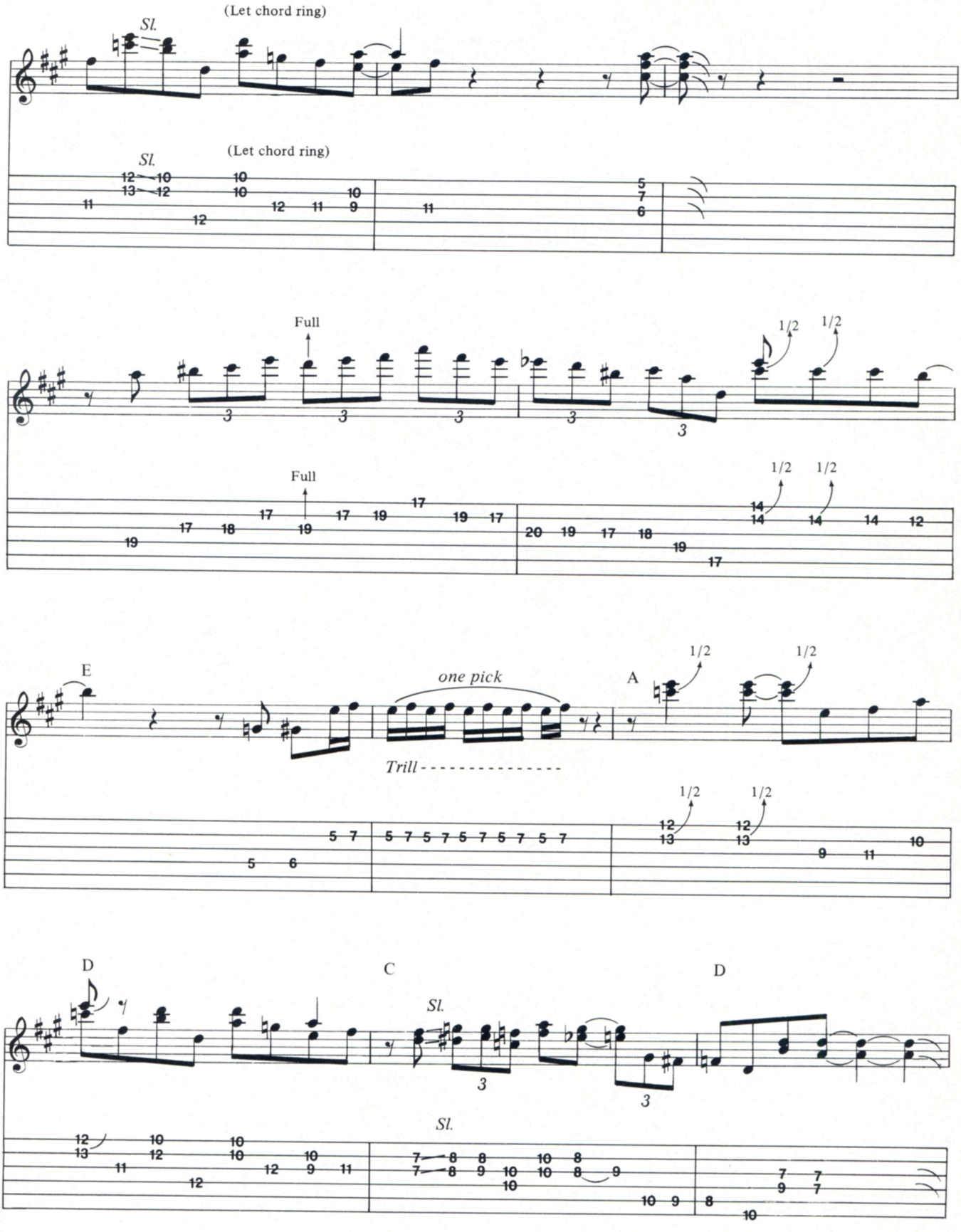
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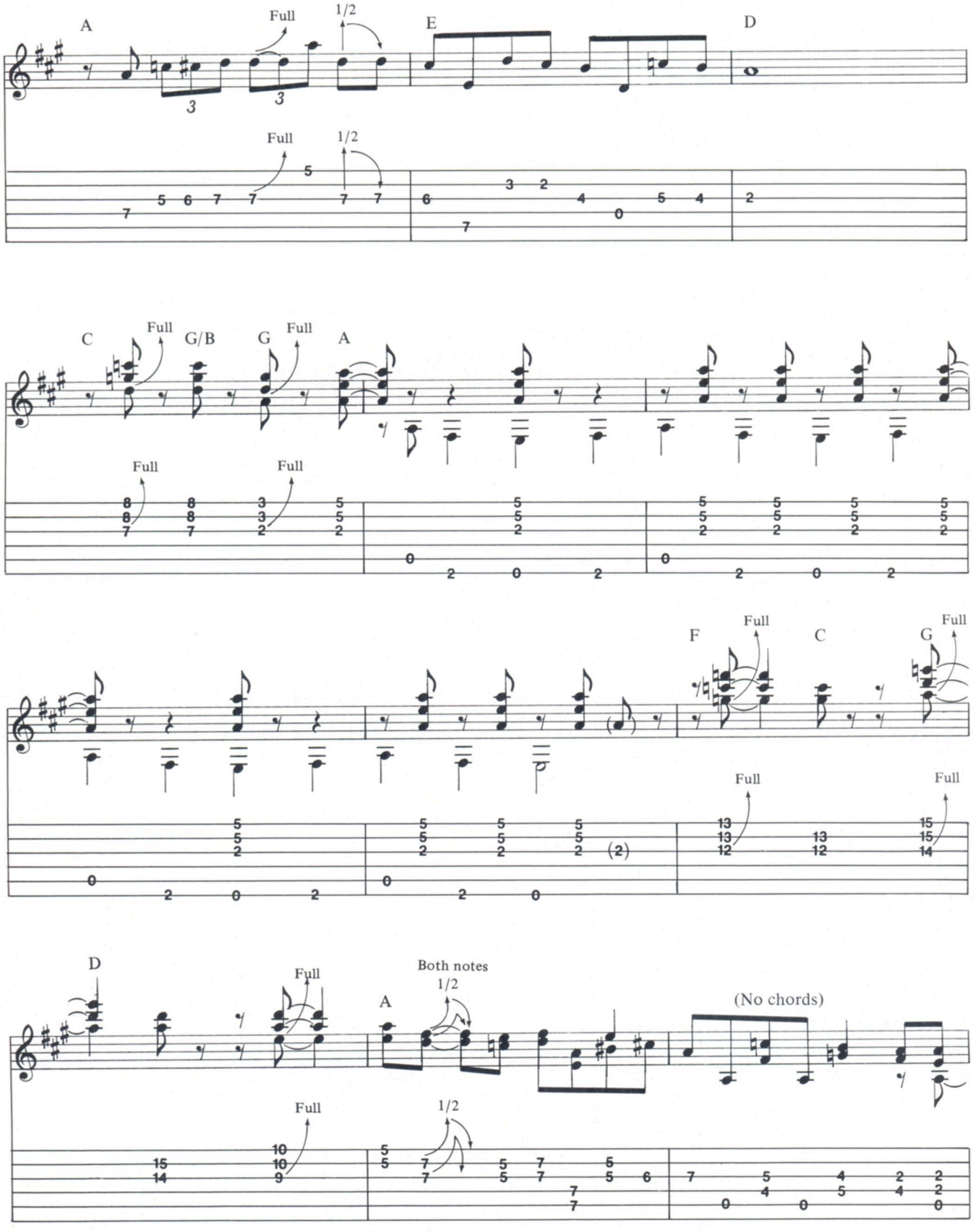
Sl.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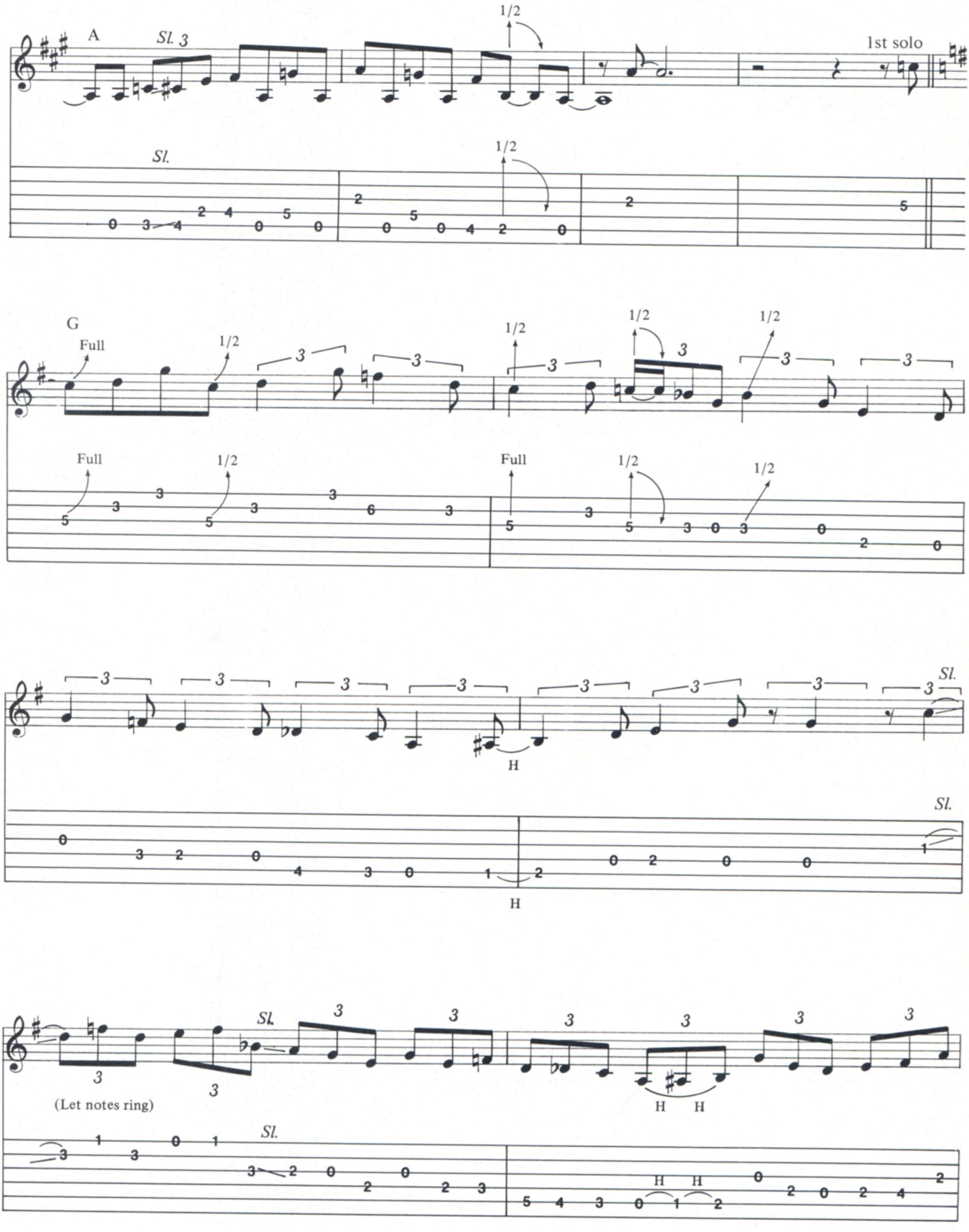
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Sl. 3
1/2
1st solo
Sl.
1/2
G
Full
1/2
1/2
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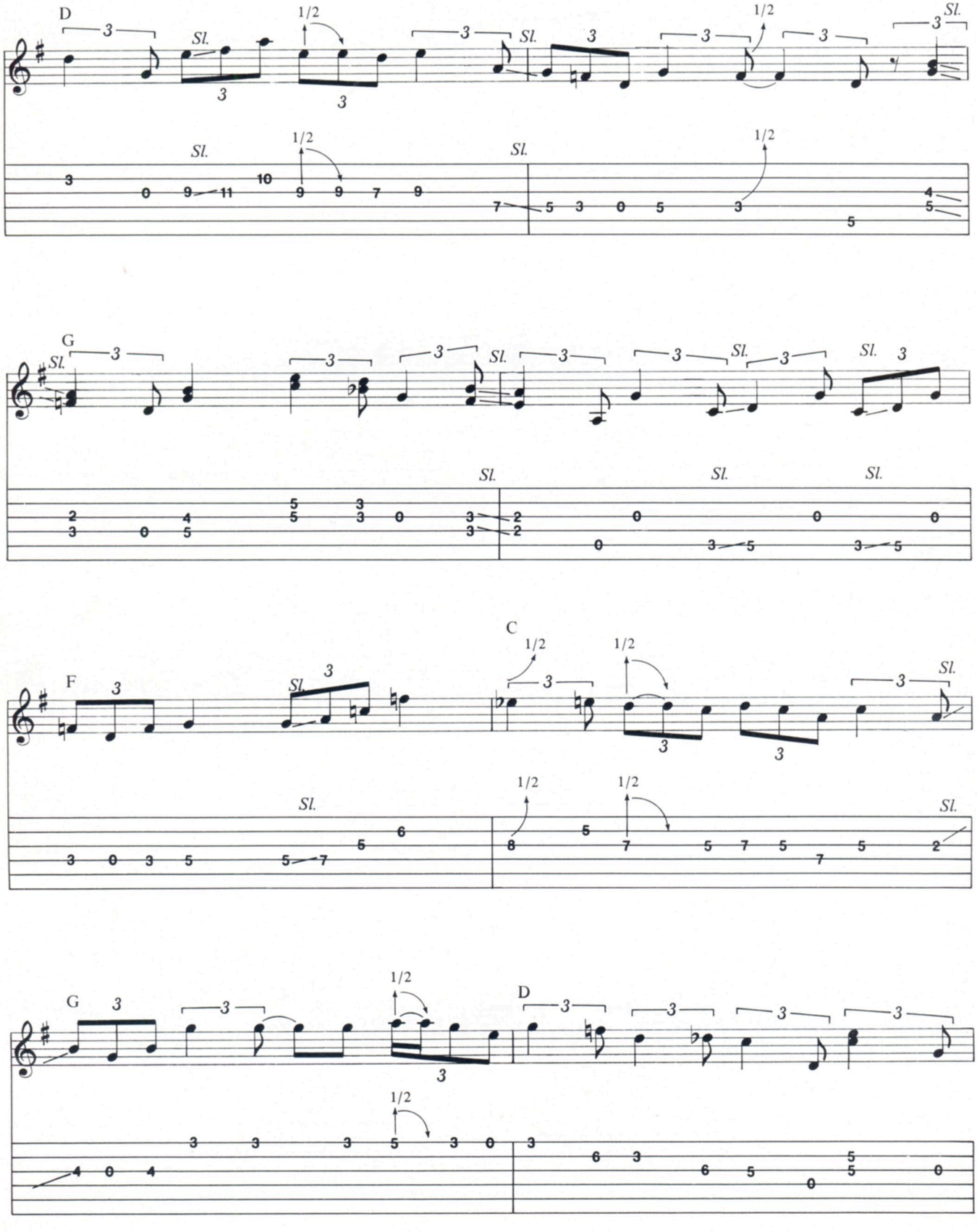
H H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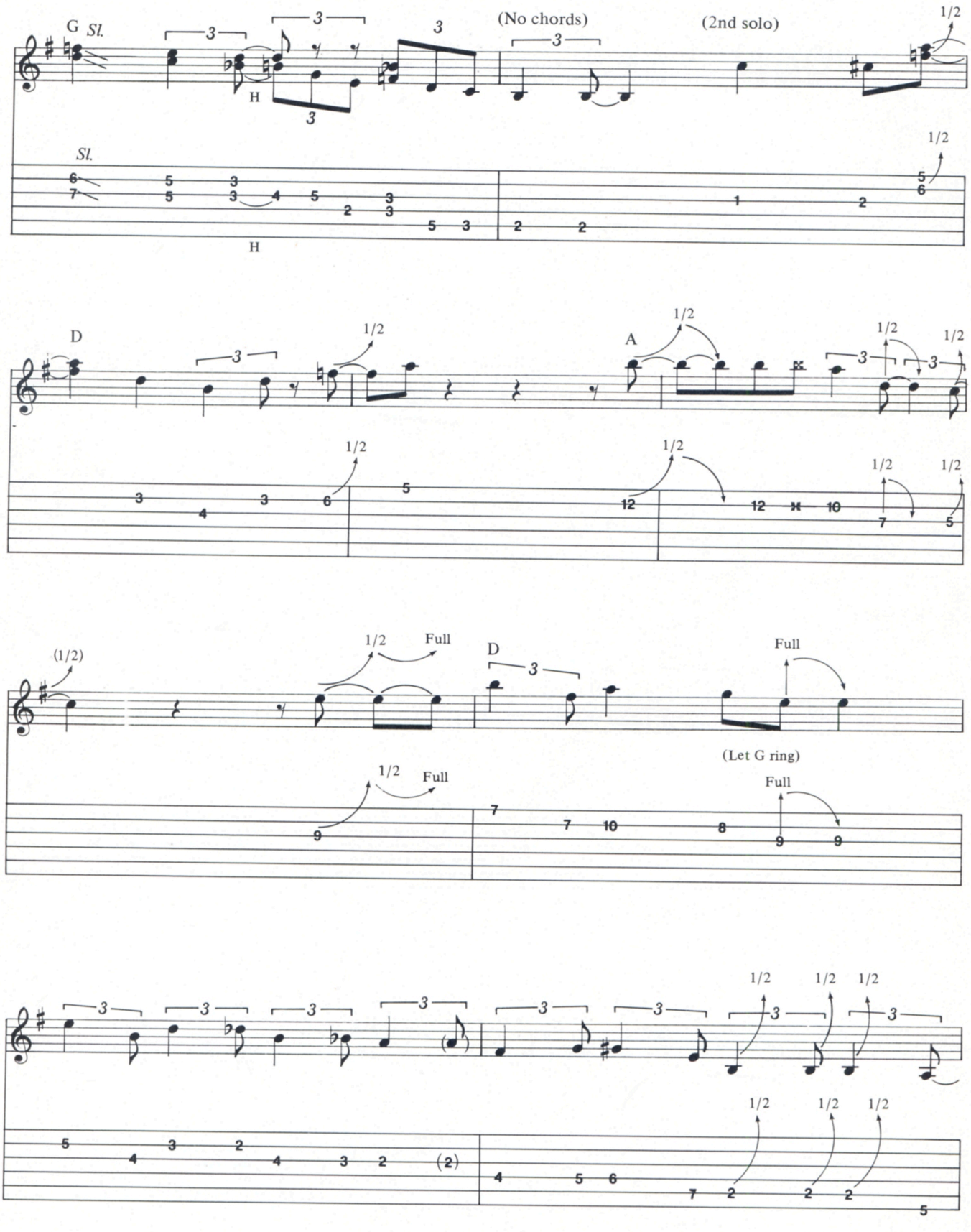
G Sl.
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(2nd solo)
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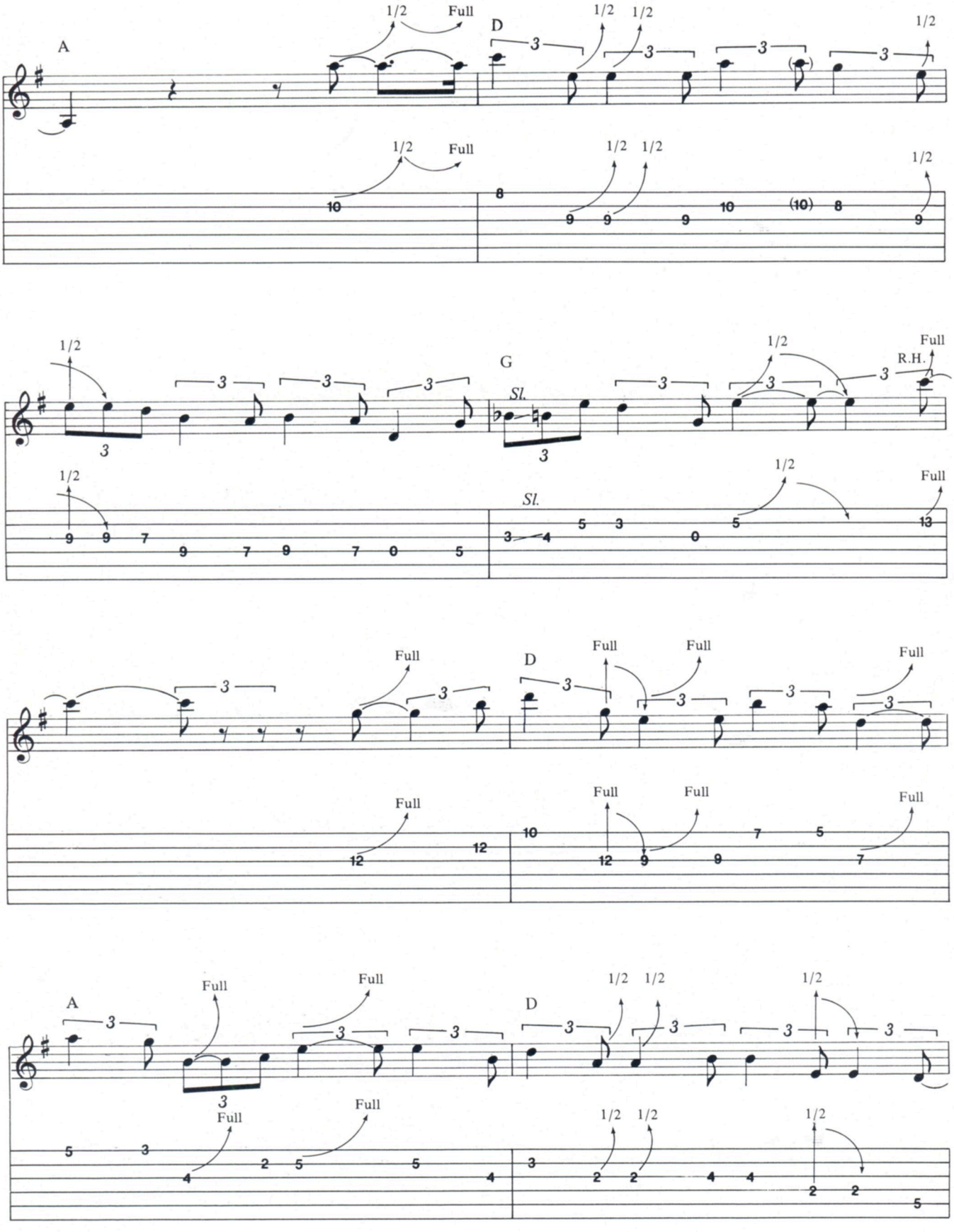
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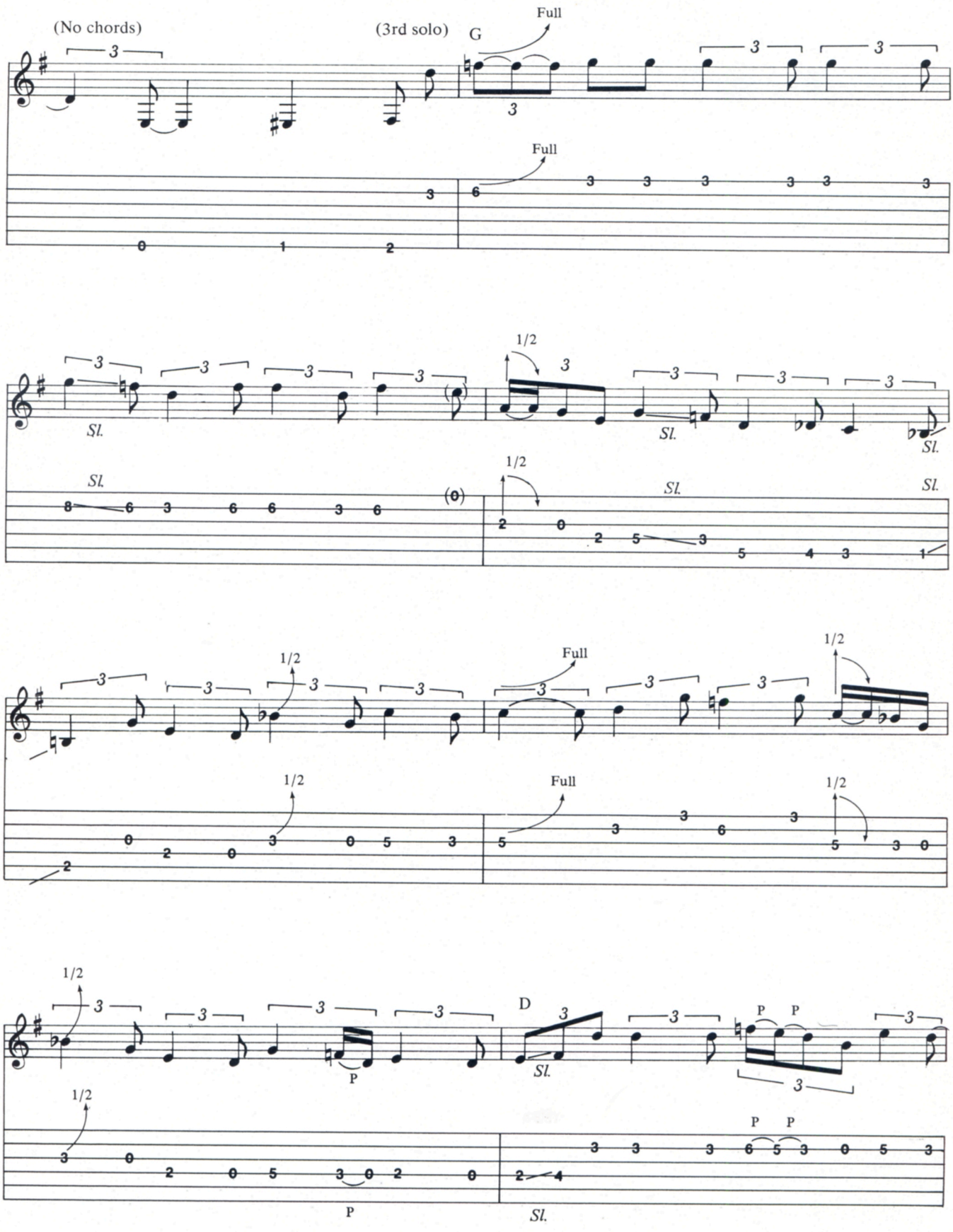
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(3rd solo)
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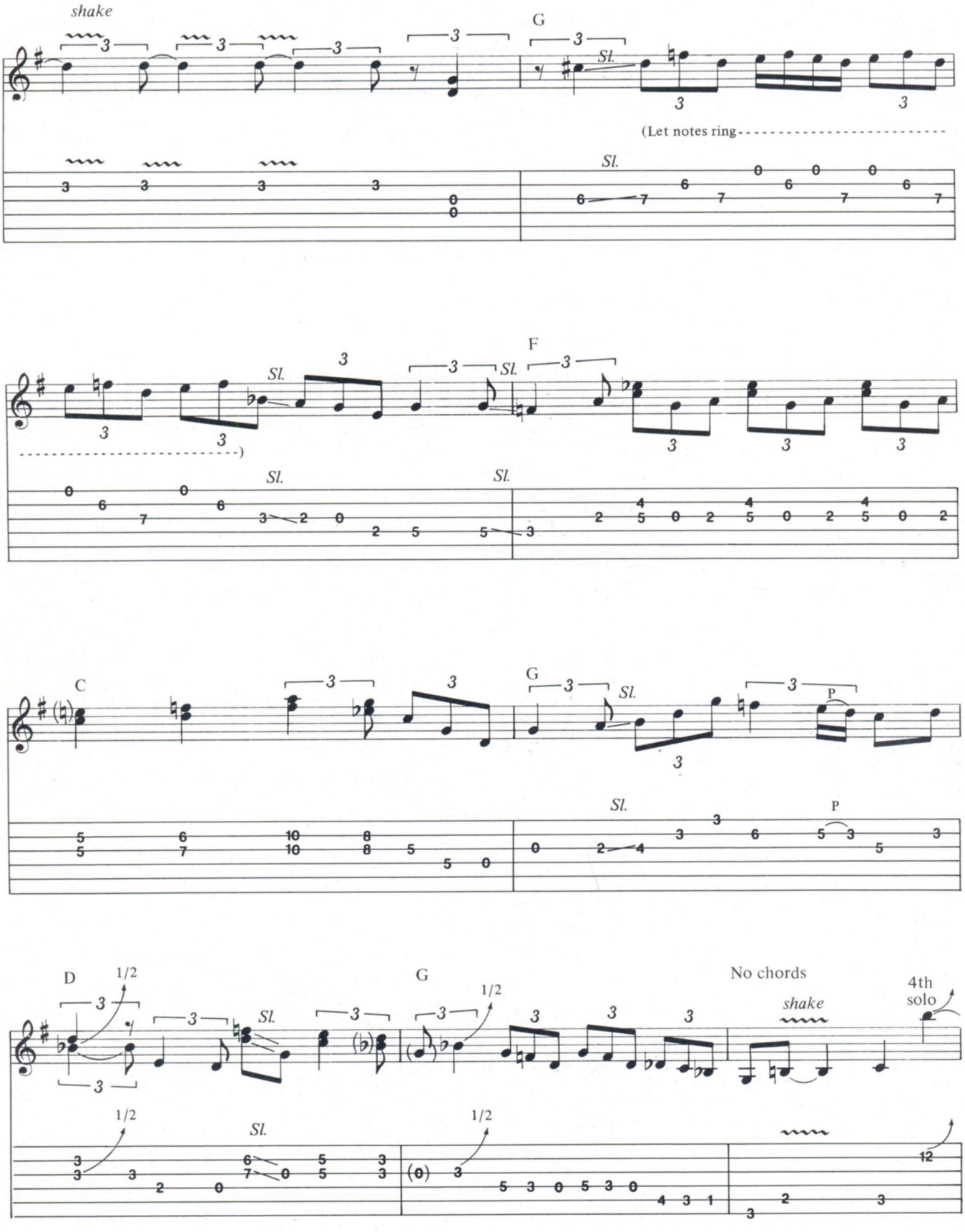
shake
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(Let notes ring
F
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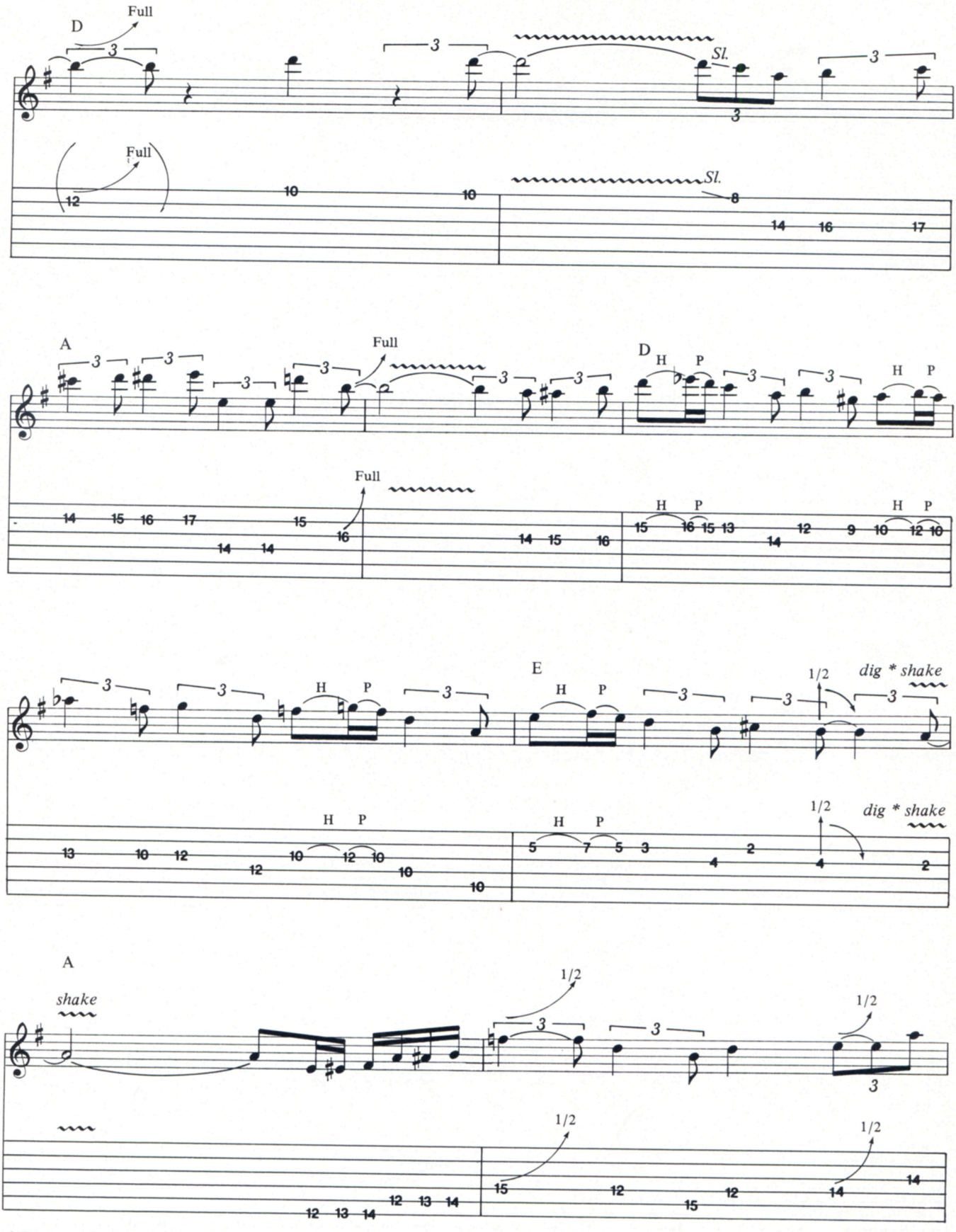
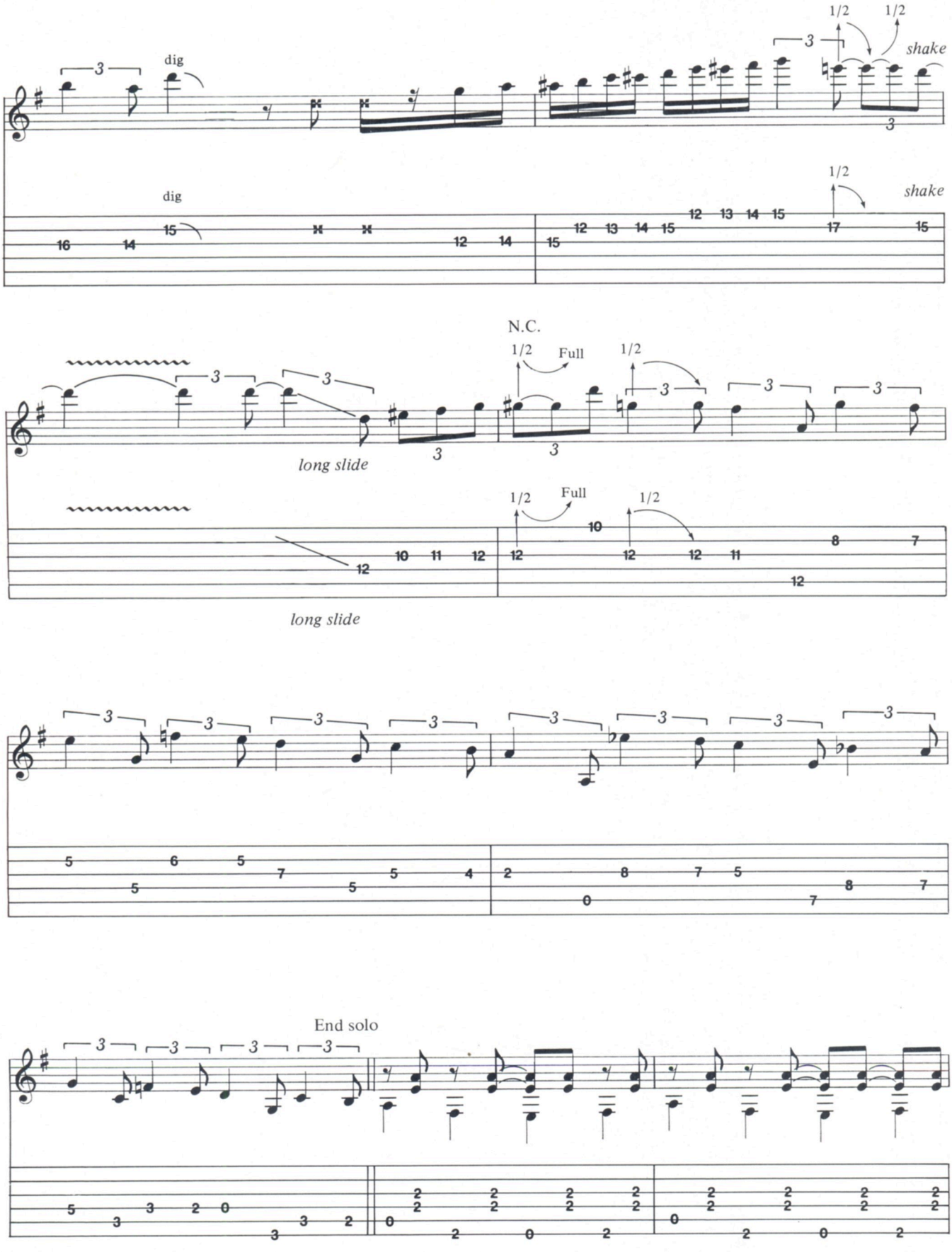
1/2
No chords
shake
4th
solo
P



* Dig in with pick; this produces an extra harmonic a 5th higher.


dig
1/2
1/2
shake
dig
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shake
N.C.
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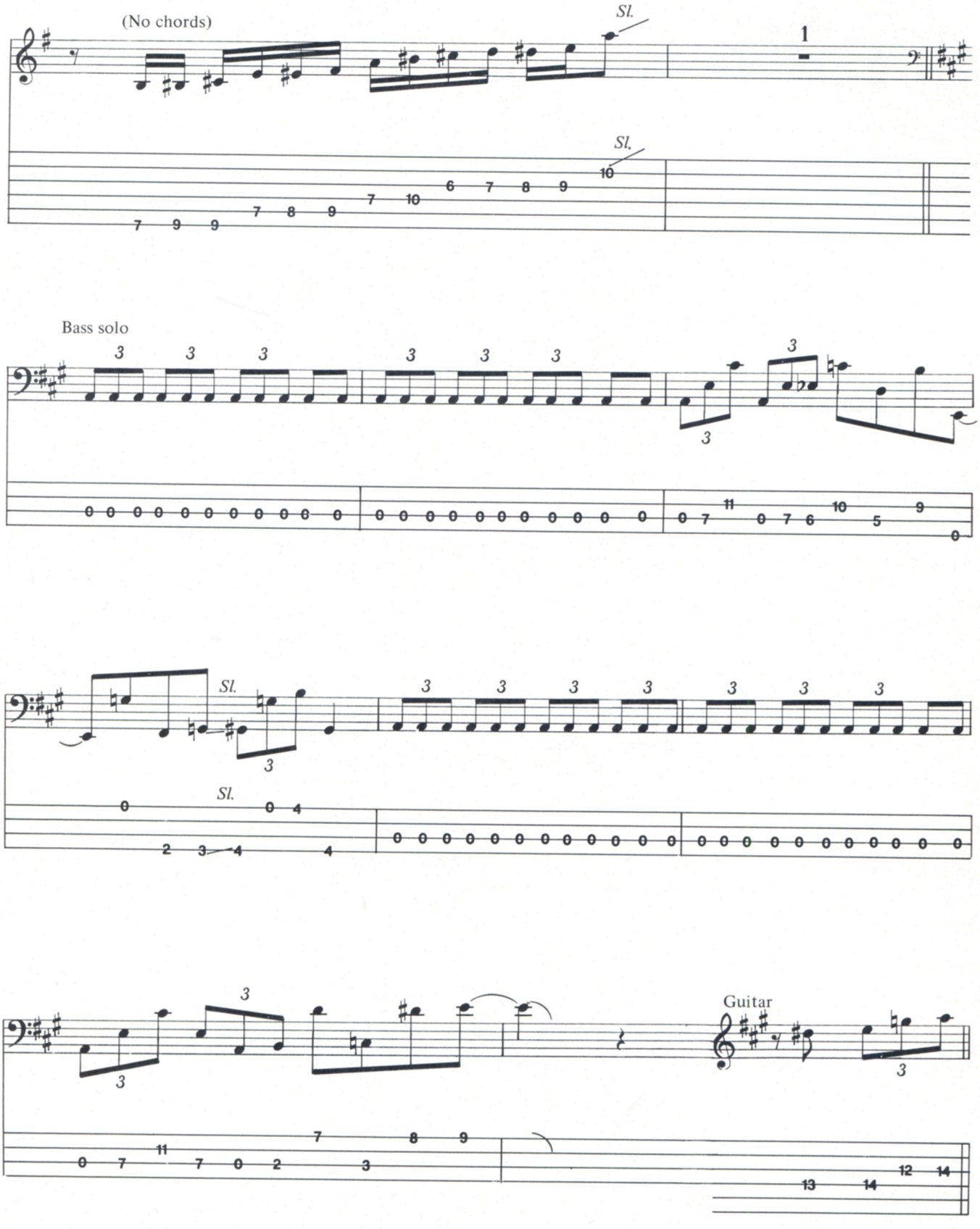
Full
1/2
long slide
1/2
Full
1/2
long slide
End solo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Bass solo
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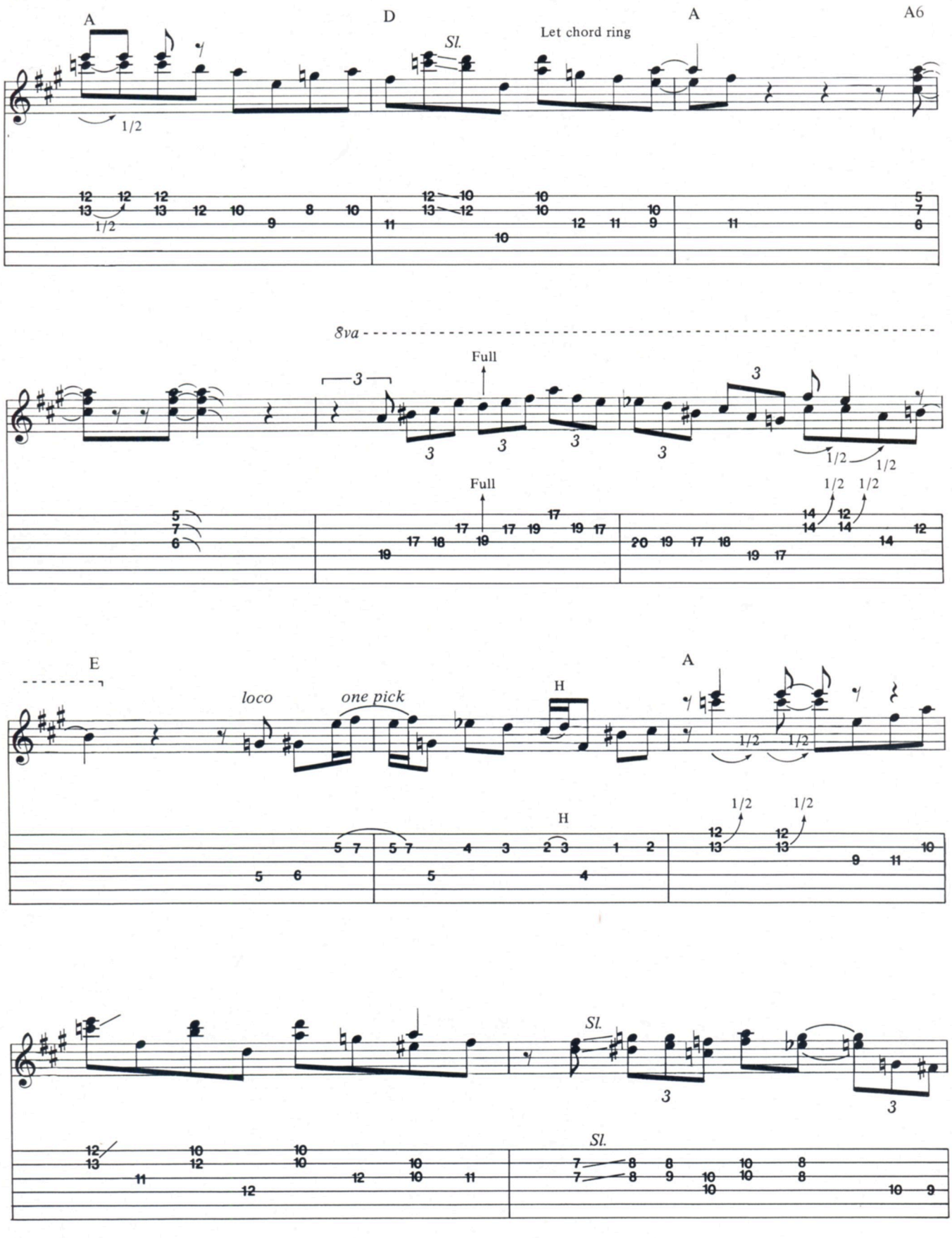
Sl.
Guitar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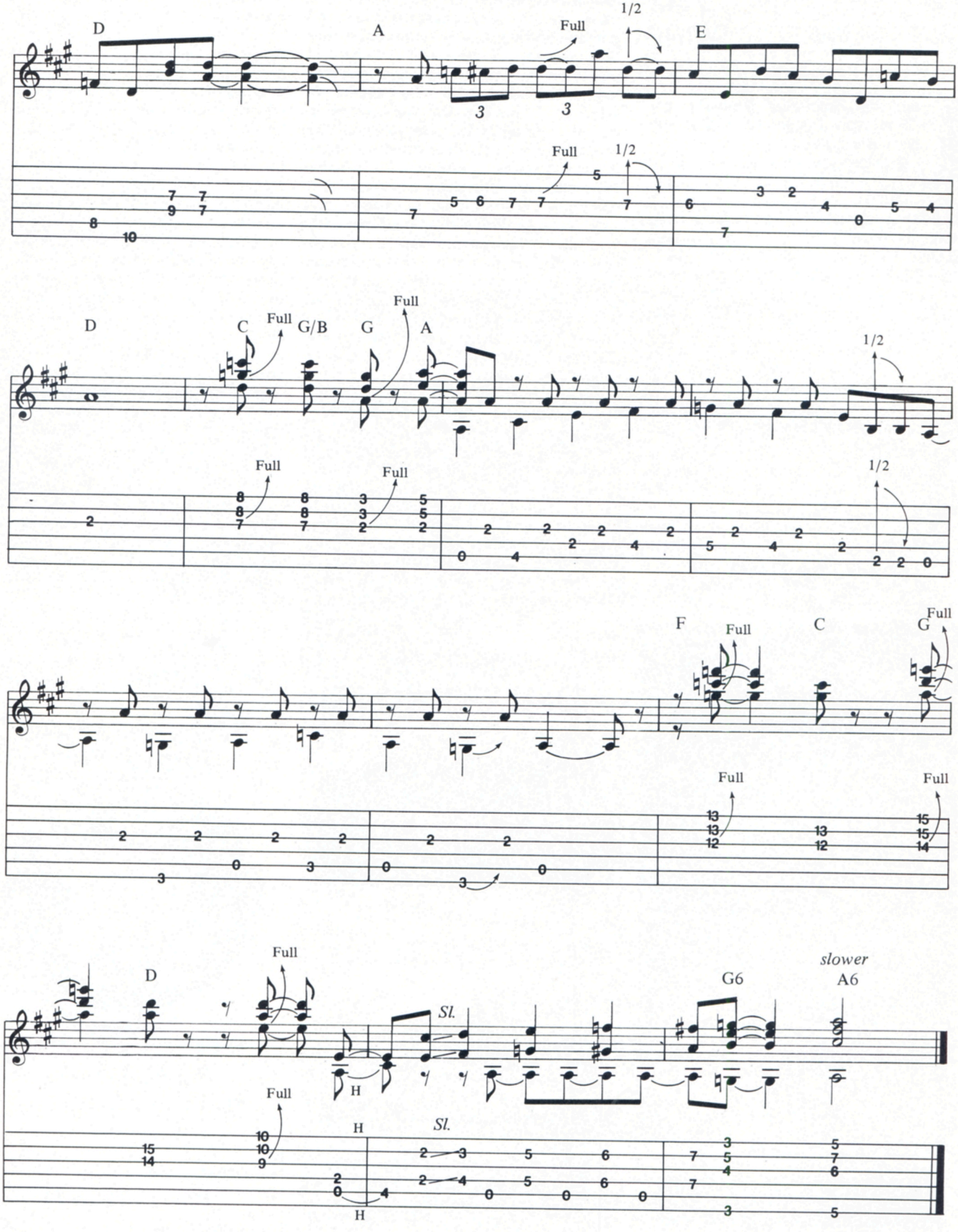
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Full
1/2
F
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C
G
Full
Full
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D
Full
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H
G6
slower
A6
Full
H
Sl.
H

ON THE CIRCUIT
THE THOMPSON TWINS

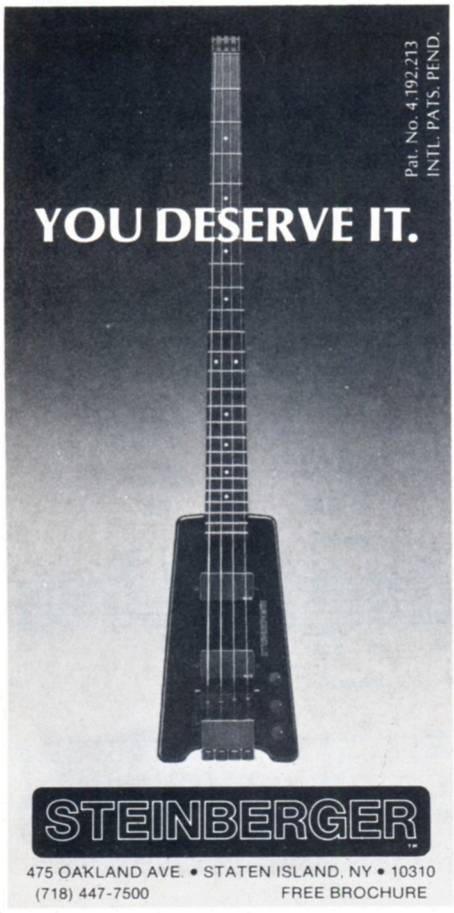
Interview by Peter Gordon

Like the Righteous Brothers, the Thompson Twins are neither siblings nor particularly righteous; like the Ramones, they are not related to each other, nor are any of them twins. They're not even a duo. And none of them is named Thompson. One, however, is named Tom, and that's Tom Bailey, who started this unit back in 1977 as a four-piece, before dropping the other three and adding Joe Leeway and Alannah Currie, to become the rather notorious ménage-à-trois of the 80's rock scene, responsible for such major hits as *Love on Your Side, Hold Me Now, Doctor, Doctor* and the recent *You Take Me Up*. To discuss the various relationships within the band, we caught up with Tom On the Circuit.

Before I got into this I was classically trained and when you study classical music you study German harmony and you also listen to music from all over Europe and Africa. So before joining the Thompson Twins, I was already into that music. I went to India to study music and I learned to play the drums, the tablas. If I meet an Indian tabla player, I have great conversations with him. Much more than if I meet some rock and roll guitarist and say, hey, what kind of strings do you use? All that stuff is boring to me. I hate reading music magazines that talk about what kind of keyboard an artist used or what the latest thing in digital technology is. Although I use all that stuff, it's no big deal. Music is where it's at. A great song should be able to be performed by sitting at a piano and just singing it. Some of my songs evolve that way. It comes with songwriting maturity. You have to get away from the hipness of the groove. Being hip and sounding weird is one thing, writing great pop songs is another. We've got more in common with Frank Sinatra than with Frankie Goes to Hollywood. I think Frankie Goes to Hollywood is great, but they're essentially dealing with hip. We're dealing with class.

SUCCESS

This is the kind of thing other people fantasize would be great fun. But when you've been sitting in a hotel room, bored for two hours, waiting for that phone call that says it's okay for you to come down to the lobby because the limo that's going to take you to the back stage door has arrived and you won't have to spend two hours signing autographs, you start to wonder. It's not really what I expected of success. I thought we'd be having a great time, partying every night. But if I didn't enjoy this 110%, I would have gotten out of it or gone crazy. You can't carry on a normal life and do this. You end up being isolated and reasonably friendless and weary of easy friendships. You end up resenting it. After a while, you have to stop resenting it and get into it. In a sense, you join fantasy and reality together. The strange life you're living becomes your reality. You learn a lot about yourself because you're forced into odd circumstances that bring out aspects of yourself that would otherwise remain fairly well hidden. We started out in small clubs and I had a chance to slowly discover the thing about being on stage that fascinated me. People used to say I was quiet, withdrawn and shy until circumstances forced me onto a stage in front of 20,000 people who were screaming my name. I do believe everyone has that extrovert within him. I'm still different offstage than onstage. People see me on stage and think I'm crazy and extroverted. They see me off stage and think that in order to deal with me they've also got to be loud, crazy and extroverted. Days or even months later we discover we're able to deal with each other on a more sensible level and have a good time. ■



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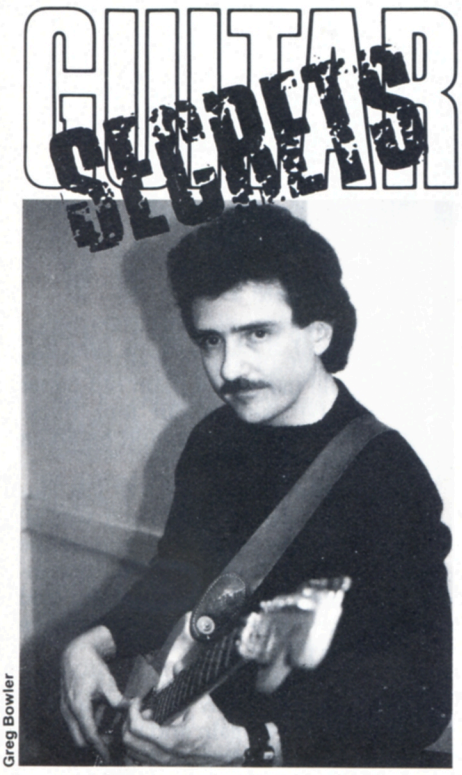

Greg Bowler

by Donald "Buck Dharma" Roeser

Dampening the strings, much in the style of Al DiMeola and Eddie Van Halen, is a good way to develop smooth speed. When you dampen the strings you can't get away with anything. It forces you to be articulate because you can't depend on sustain to carry you. It's like playing drums on a rubber practice pad instead of on real drums. You have none of the advantages of the sound. You're naked and right out there. More to the point, when you play a fast run it can sometimes come out cleaner if you dampen the strings. It's also very stylish. Say you have a seven note run of 16th notes, just dampen the first six notes and end on one sustained note. I dampen or mute the strings by lightly resting my right palm on them.

I also recommend to guitarists that you not anchor your picking hand on the bridge or pick guard. I know that a lot of guitar players with terrific chops play that style, but I think it's always better to have the freedom of not anchoring your hand. I practice cross picking from the forearm, so it's not so much just wrist and fingers. Make your forearm your anchor. It frees you so you don't always have to play near the bridge. If you want to play in a smooth style with long sustaining notes you can play up nearer the neck and get fewer harmonics and more of a liquid tone. Enough talk, let's do a muting exercise that sounds cool. It may even remind you of said Al DiMeola.

This is in D major and we'll be raising the tonic, third and fifth by one fret (half step). Start with D ♯ to D on the 11th to 10th fret of the high E string with your second and first fingers respectively. Then it's your pinky on the B string 13th fret, second finger on the B string 11th fret and first finger on the B string 10th fret. The G string plays two notes: the third finger on the 12th fret and the second finger on the 11th fret. The D string has notes fretted on the 13th, 12th and 10th frets played by the pinky, third and first fingers respectively. Repeat the exact fingerings on the A string playing the notes A ♯ , A and G. Then the first finger slides down one more fret to the F ♯ on the 9th fret of the A string. The last two notes are D ♯ on the low E 11th fret, using your third finger, and the D note on the 10th fret of this same string played by your second finger. Good chords to play under this run are D and C minor. Remember to use alternate picking and start slow. ■

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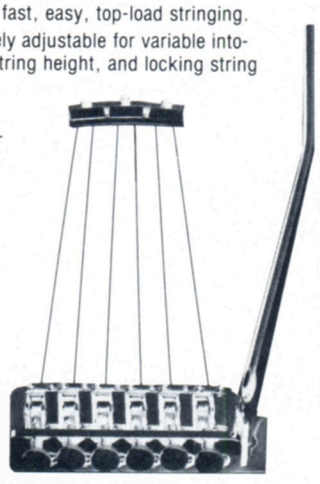

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GUITAR QUESTIONS

PO Box 1490, Port Chester, New York 10573

by Barry Lipman

Question: How do you go about painting guitars? *Fred Palmer/Woodville, Texas.*
Answer: You start by removing all the hardware. On acoustic guitars, it is a good idea to remove the bridge if it is at all loose (another story altogether). Tape off all plastic bindings, inlays and veneers. Warning: Avoid getting stripper on them or they will melt.

Use a non-flammable paste paint and varnish remover. Apply as per instructions and scrape off the finish. Clean up with #2 steel wool soaked in stripper. After stripping, use disposable papertowels to wash the guitar, first with ordinary paint thinner, then denatured alcohol, and finally with lacquer thinner.

You will find all the required supplies at any local auto-body supply store. These stores usually carry professional quality goods at reasonable prices.

Defect filling comes next. Fill any dents with lacquer-stick or with a mixture of epoxy and dye. Anything large should be filled with wood of the correct type and grain direction. Although this is more critical for transparent finishes than for opaque, you should almost always fill in anything affecting the actual structure with real wood.

Use three different sanding blocks to sand the guitar. A flat block about 4 × 2½″, a BIC disposable lighter of the oval-shaped type, and a wedge-shaped corner-block about 1½″ wide at the wedged end and flat on the bottom. The corner-block is made from a flat rectangular block by beveling one of its vertical sides, giving it a knife-like leading edge that can be used to sand clean up to a perpendicular surface.

For each different sanding step, start with the inside corners; i.e., where the fingerboard extends over the body, using the corner-block. Then do the inside rounds using the lighter. Next use the flat block to do the outside rounds and edges, and finish up with the large, flat surfaces. This order will work best to hide sanding marks.

The correct amount of padding on the block is essential for maximum effectiveness of the sandpaper as well as for forming the proper contours. I use a 1/16″ thick layer of suede leather, while many people use felt. A plain old paper towel can be used; about four thicknesses of a 2-ply towel should be about right.

First sand lightly with 120 grit aluminum-oxide sandpaper. Then wet all wooden surfaces with water and let the guitar dry a day. This somewhat unconventional step will raise the grain and can help raise any little dents that were too small to fill.

Sand again with 120, and then with 220. After waiting a day or so for a fresh perspective, 220 it again and rub it down with a lacquer sanding-sealer. After it is dry, use 280 grit open-coat silicon-carbide dry-lubed sand paper, such as 3M brand TRI-M-ITE FRE-CUT or the like (often referred to as "white paper" by auto-body men), to sand off all the sealer you put on. You are now ready to shoot the actual finish. I'll describe that procedure next month.

Question: What is the reason to soldering the strings used with the Kahler Tremolo System? *Ronald Buffone/Bronx, NY.*
Answer: Unless you use Fender Bullets, soldering the string ends will help you stay in tune, particularly during severe bar-abuse. D'Addario is about to come out with special strings for the Kahler, but until then home soldering is the only solution for those desiring tuning perfection. It can also cut down on breakage at the twist-lock and ball.

Use regular 60/40 rosincore electronic solder and a soldering iron (a match gets too hot for the string's temper). Heat the ball-end until it is itself hot enough to melt the solder. If you get too much solder on it, you can re-heat the end and blow off the excess, You can also purchase a de-soldering tool made just for this problem.

You should get the solder to flow through the entire twist-tie and all around the outside groove in the ball-end. With a little practice, you'll get quite quick at it, especially if you solder up ten sets at a time. ■

on Songwriting

Bruce Dickinson

by John Stix

While Def Leppard, Quiet Riot and Motley Crue deny it, Iron Maiden, with their double guitar and bass attack—and their rotting bones mascot Eddie—fiercely proclaim their heavy metal allegience. The Maiden brand of metal spares nothing in the bone crunching department, but gains distinction with sophisticated history-based lyrics and odd time-signatures flying around harmony riffs. For a scholarly discourse on his songwriting means and methods, we nabbed Bruce Dickinson to describe Maidenlore 101.

Sometimes I pick up a guitar and my fingers just go in certain shapes and runs. There's a run waiting in that guitar that could very well be the inspiration for a song. Maybe I'll write a couple of things on a guitar and never pick it up again. Or if I do, nothing seems to happen. Once I've gotten that idea from a guitar, rather than go out and buy 50 guitars, one for each song, I've got one guitar that I mess around on. Writing on a Les Paul has a certain feel because I feel it's a logical sort of instrument. It's a sensible rock guitar. The chord sounds it makes are very defined and predictable. I get more satisfaction out of writing on a Stratocaster. You have to work a bit more but it seems to be slightly more rewarding. When I write on acoustic guitars I get to feeling religious. I'm a big fan of chords that ring out and using as many open strings as possible. That's what I tried to get on *Revelations* and the cut *Power Slave* on the new album. *Revelations* was a song glued together from three different songs. The arpeggio and chorus were originally one song. The solo section I wrote messing around in the dressing room on Adrian's guitar.

I'm a pretty awful guitarist. But I think it's probably a good thing that I'm not much of a player. Sometimes I find that technically good players can't get ideas creatively, because they are too obsessed with scales. One of the nice things about this band is that nobody knows what the hell they're playing. What we write is what is in our heads when we're playing. It comes from inside, it's not an exercise on a scale.

INSTRUMENTALS

With instrumentals I think you have to pay more attention to the textural changes. With *Losfer Words* people were undecided until they heard the final mix. Only then can you really hear all the necessary dynamics. Trying to explain an instrumental before you put all the parts down and get the right blend of dynamics is just plain hard to do. With the voice, all you have to do is say, I'll put a bit more in here or I'll belt out this line. It's much easier to relate to and shape the peaks. With an instrumental it's a problem because when you put everything down it's all at the same volume. You have to bring those peaks out in the mix.

STEVE HARRIS

We've all got our own little pet areas that we seem to cover and *Aces High* is classic Steve Harris. You can always tell when he's cooking up ideas because he is forever playing bits and bobs at soundchecks. There's a bit in the middle of *Rime of the Ancient Mariner* that he's been playing forever. And all these bits he keeps playing sooner or later surface in a song. In general Steve tends to work alone. He keeps coming up to me saying that we have to write a song together one of these days. But it never seems to come together. He doesn't get to sleep till about 6:00 in the morning and I tend to be a bit of an early bird. So when he's working I'm sleeping.

Steve's songs come to the band fairly complete. He's changed his songwriting slightly to accommodate my voice. It's not so much in his style but in where he puts the melody in terms of how high it is. I have a greater range than the last singer. You'll notice the old songs like *Iron Maiden* were written two or three intervals lower in pitch than stuff like *The Trooper* and *Hallowed Be Thy Name*. Steve has a very unusual singing voice and what he thinks is high for him is low for me. Sometimes I've had to sing an octave higher than originally intended because the line was just too low. You can hear it on *Invaders, Cross-Eyed Mary* and *Aces High*. With *Cross-Eyed Mary* we all wanted to do it; it's certainly one of my favorite songs. But while I was at a fencing tournament they put down the backing track in the same key as Ian Anderson had done it. Nobody had remembered that he has this lovely deep baritone voice. When I sang it, it sounded like Frank Sinatra. So I had to sing it an octave higher. What a ball breaker. ■

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Bass in the 80s

FOR THE LOVE OF MONEY

Words and Music by
Kenny Gamble, Leon Huff
and Anthony Jackson

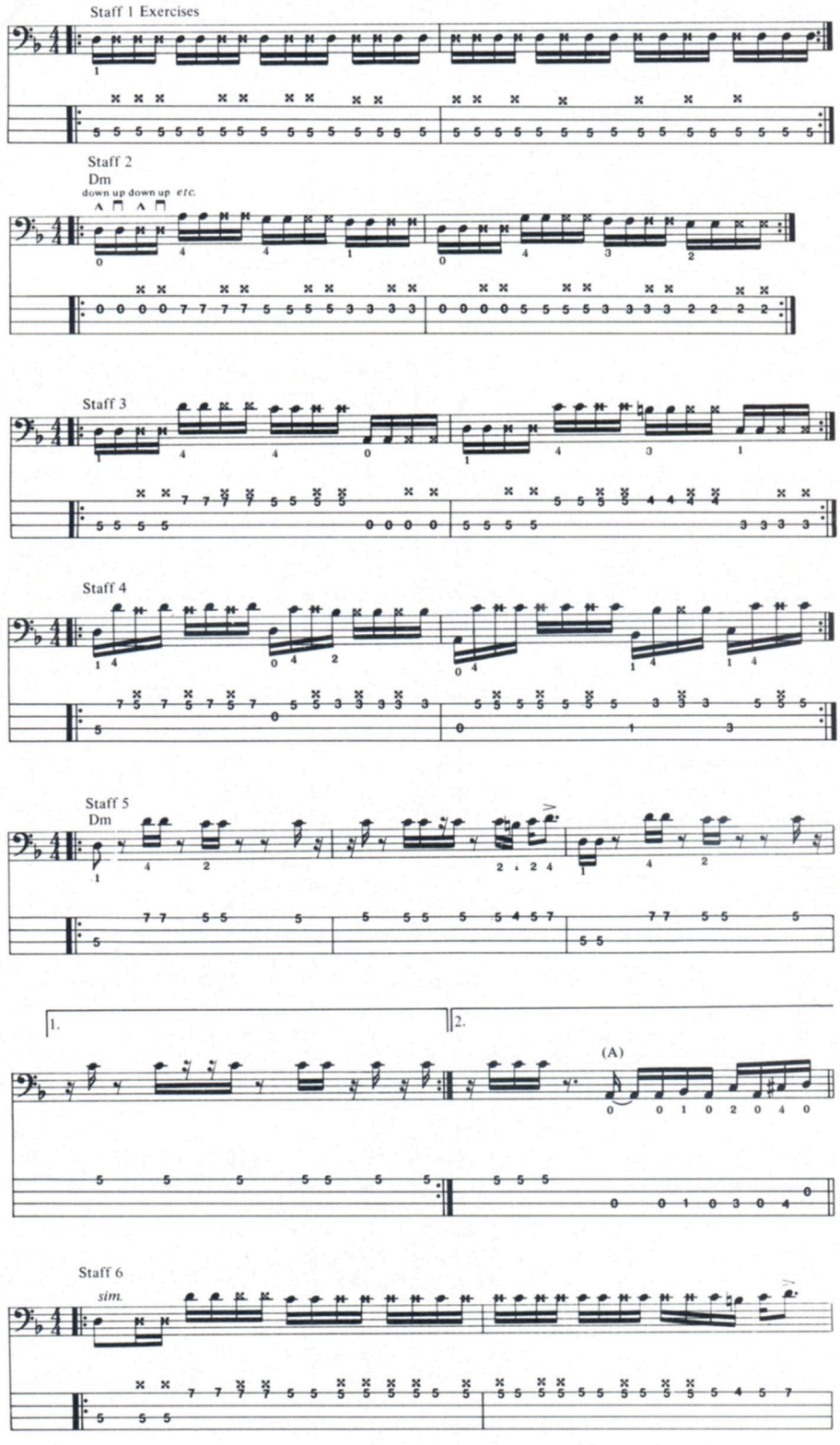
by Tom "T-Bone" Wolk

Tom "T-Bone" Wolk is the bass player for Hall & Oates. His book, ***Rock Riffs for Bass,*** is available from the Amsco Music Publishing Company.

Patrick Harbron

This month let's take a break from hard rockin' bass lines and look in on a classic from 1974. If you watch ***The David Letterman Show*** regularly, chances are you've heard Paul Shaffer and the guys rockin' on the O'Jays hit *For the Love of Money*.

As Motown was shifting its headquarters from Detroit to L.A., Kenny Gamble, Leon Huff and Thom Bell were cranking hit records out of Sigma Sound in Philadelphia. Although r&b and black music oriented, these East Coast guys left their mark on all pop music in the



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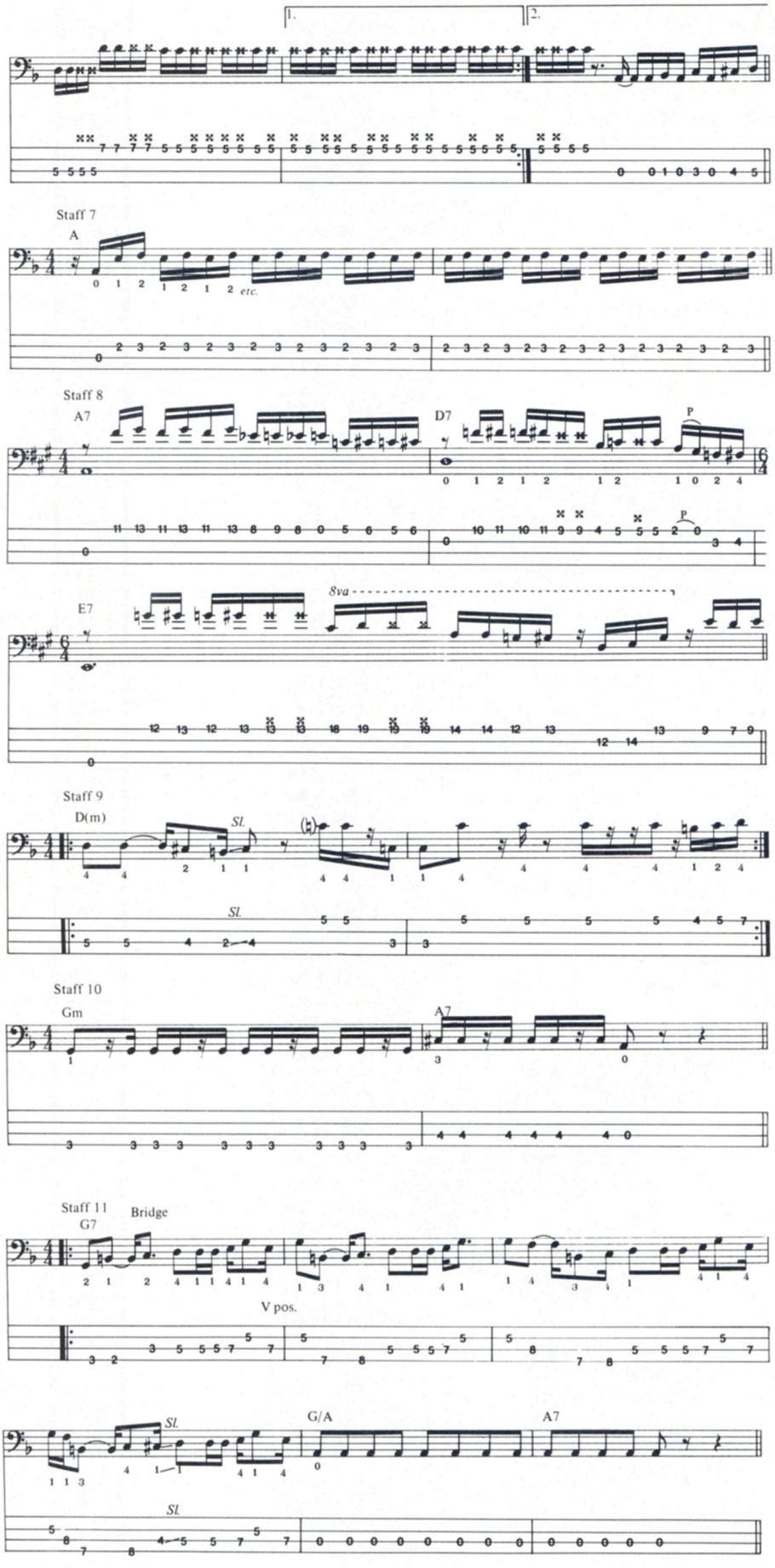

70s, and especially on my bosses, Hall & Oates. The sounds coming out of Sigma helped define the music of its day and you still hear it on today's "Dance Records." This particular cut features bassist Anthony Jackson, whose name you may remember from the Donald Fagen *I.G.Y.* column.

The bass line is so powerful and hooky that the record grooves heavy for the first four bars and it's only the bass! The unique thing here is Jackson's great picking technique, an unheard of thing at that time for black records.

The most important thing to remember is the persistent use of "cross picking." It's a repetitive, fluid, down and up motion generated from the wrist to the hand. The various notes and accents are produced by subtly depressing and lifting off with the left hand, which never leaves the strings.

Let's start with some simple warm-up riffs. Hold the pick firmly but don't over attack the strings. Both hands working together will sound the notes, and it's always a down/up picking motion. Practice on one string one note. See Staff 1.

Here's an example with more movement but still on one string. See Staff 2.

Now let the left hand work to sound out the upbeat sixteenths. See Staff 3.

Here are some different syncopations that Anthony Jackson uses. See Staff 4.

Here is the intro bass line. Try a chorus or flange on this to enhance the sound. See Staff 5.

Here you see what the chart would look like if all the muted notes were notated. Dig the turnaround ending, passing through the B, C and C♯. It's rock and funk. See Staff 6.

Now we have a two bar solo which sets up the verse groove. The third (C, C♯) is the obvious choice, but be aware of the other possibilities within the chord. See Staff 7.

Double stop riffs and riffs using the 5th, 7th and root octave sound just as hip. See Staff 8.

Look at the verse pattern using the seventh (C) as a springboard note. The horns reinforce it. See Staff 9.

Here's a funkièr turnaround using the third (C♯). See Staff 10.

The bridge where Jackson gets to burn is very reminiscent of Chuck Rainey's great playing on Aretha Franklin's *Rock Steady*. Anthony kind of bounces around off the 3rd, 5th and 6th with variations. Then the big Asus crescendo takes you back to the top! See Staff 11.

Timeless and "label-free," this record crosses all black and white musical barriers with its bold production of flanged voices, echoed bass and twisted backbeat. It still stands strong today, over 10 years later. See you on MTV. ■

Mama's Boys IN THE LISTENING ROOM

Musical selections by John Stix

One of Ireland's favorite new rock bands was once one of Ireland's favorite traditional folk bands. The McManus brothers, Pat (guitar), John (bass/vocals) and Tommy (drums) are newly converted rocksters who have actually spent more time in chairs playing acoustic folk tunes than they have under the spotlights of the rock stage. But their impressive debut on Jive/Arista Records, **Mama's Boys,** and their feisty version of Slade's *Mama Weer All Crazee Now* have taken them off their rockers and into their studs. **GUITAR** was content to put Pat and John In The Listening Room.

1 *Kerry Slides* from **Chieftains 5,** by the Chieftains/Island ILPS 9334

JOHN: Every individual in the Chieftains is incredible. Paddy Maloney is my favorite on the pipes.

PAT: This is how we started. John plays the uilliann pipes and Tommy plays the bodhran and I play the violin and buzuki. It's great, and typical Irish music. They're Ireland's biggest export as regards traditional music. They are the most famous and finest exponents of it and this is a good example of why. We have a few other bands in Ireland that brought it to a different level, like Horselips. They did a Celtic rock version of it.

2 *Whole Lotta Rosie* from **If You Want Blood You've Got It,** by AC/DC/Atlantic

JOHN: AC/DC are a big favorite of ours. We were very much influenced by them because they were one of the first of the heavier bands we got into. I liked them when Bonn Scott was singing. Brian Johnson is brilliant but I think Bonn Scott added a completely different flavor to AC/DC that put their power across.

PAT: To me AC/DC have always been the heavy version of the Rolling Stones. I can see an awful lot of Stones influence in what they do, but not particularly in this song. *Whole Lotta Rosie* is one of their R&B songs done heavy. We used to play this one when we first started. AC/DC are masters of heavy boogie. They execute it very well. That particular solo isn't one of Angus's more inspired moments, but he is a good guitar player and capable of a lot more than we just heard. Some of his licks are interesting, say from **Back in Black.** Or take the backing chords for *Those About to Rock.* The picking he does at the very beginning is sort of what a piano would do. That was interesting to me because he did it on a guitar and didn't use keyboards. That actually influenced me to an extent when I was doing fills in the studio. I thought if I did these on a piano, how would they sound on guitar? It worked and added a new dimension.

3 *Tin Pan Alley* from **Couldn't Stand the Weather** by Stevie Ray Vaughan/EpicFE 39304

PAT: This is what I listen to, people like Stevie Ray Vaughan. I'm into this type of music. The technique in this track is amazing. He has a feel for it. The runs are just right. That's really playing the blues. He is one of the finest. **Texas Flood** is probably one of the best guitar player albums around. The guy has so much technique; if he cranked it up he could play any of the really heavy stuff that's been played. But he decides to play it in the style he's familiar with and the volume he likes. To me this cut shows somebody really playing. I'm going to have to buy this album. His feel is incredible and it could get to anybody with an ounce of music in them.

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Tablature Explanation see pg. 54

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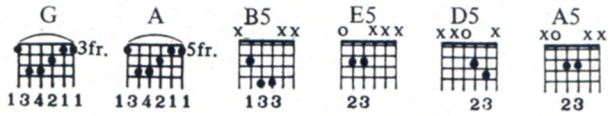
Words and Music by
Marc Storace and Fernando Von Arb



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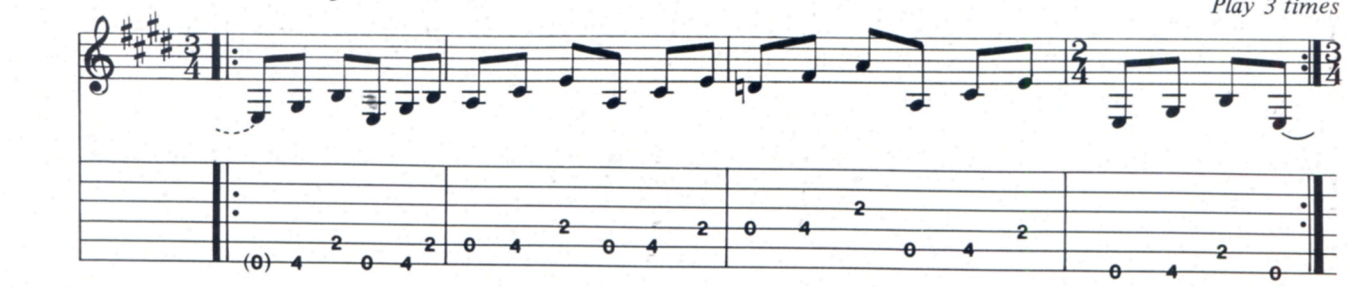

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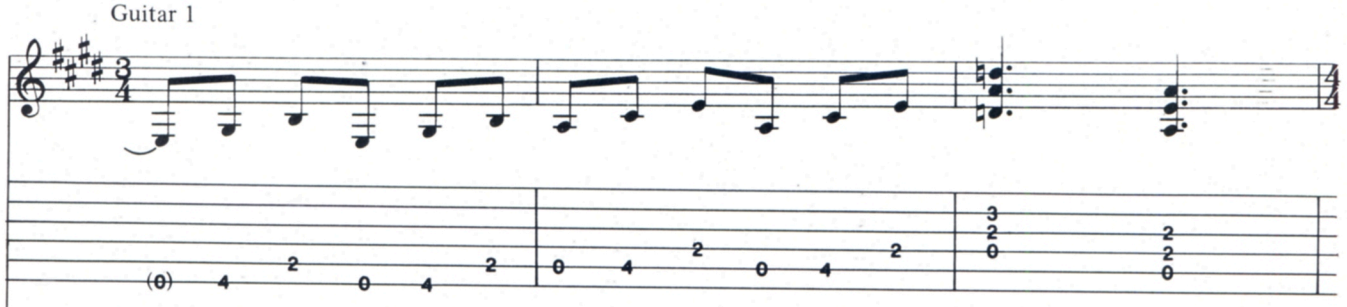

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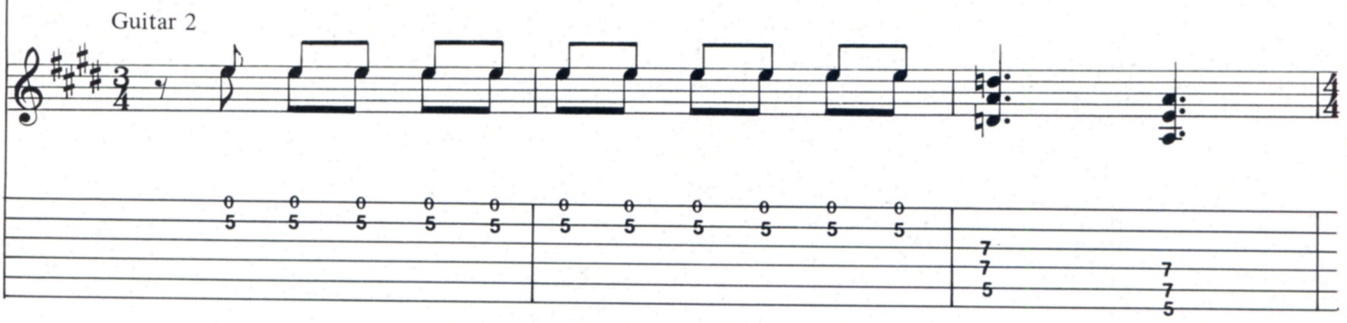

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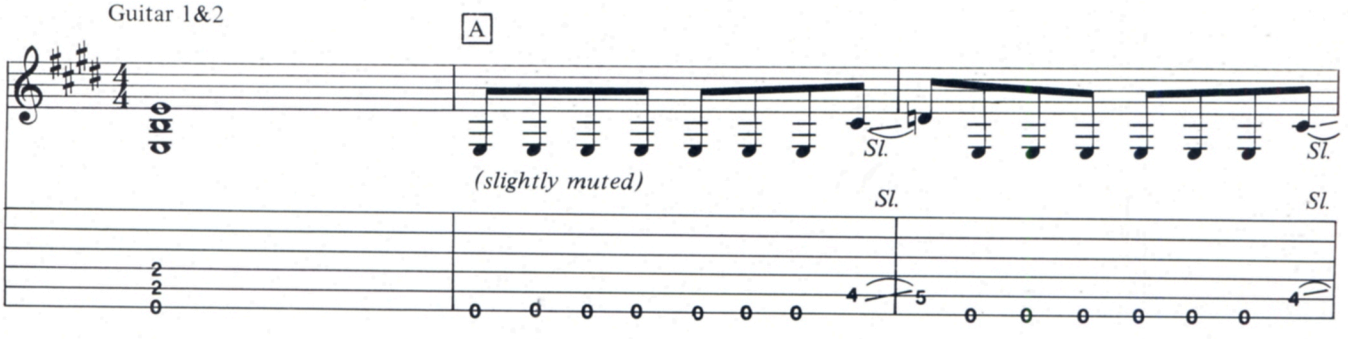

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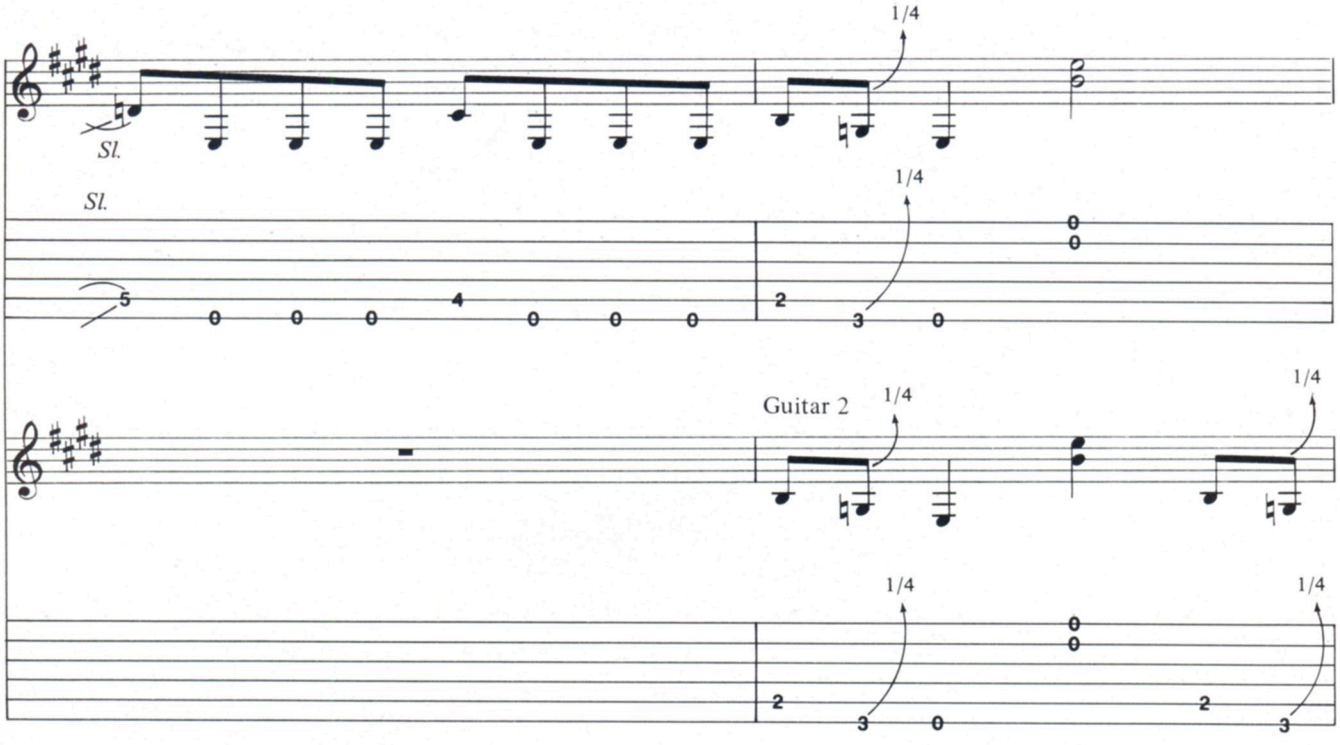
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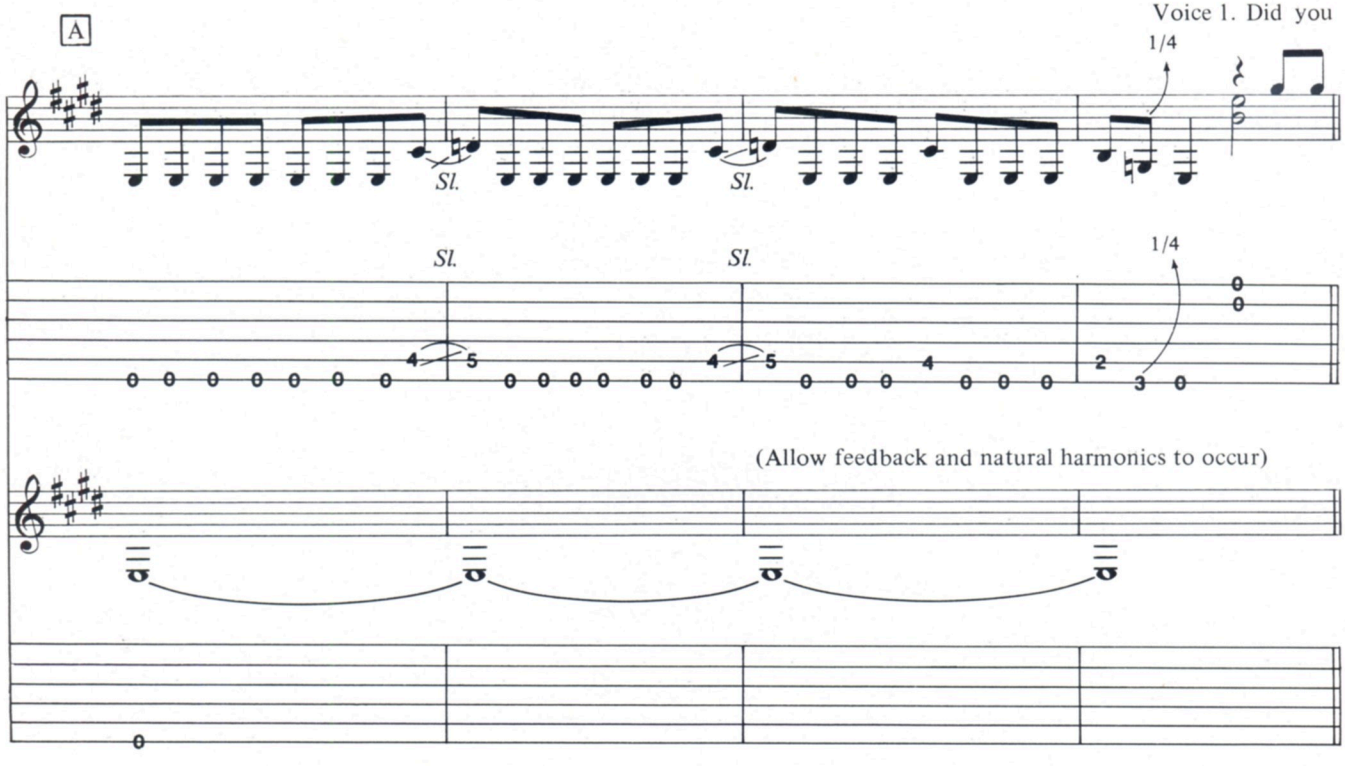
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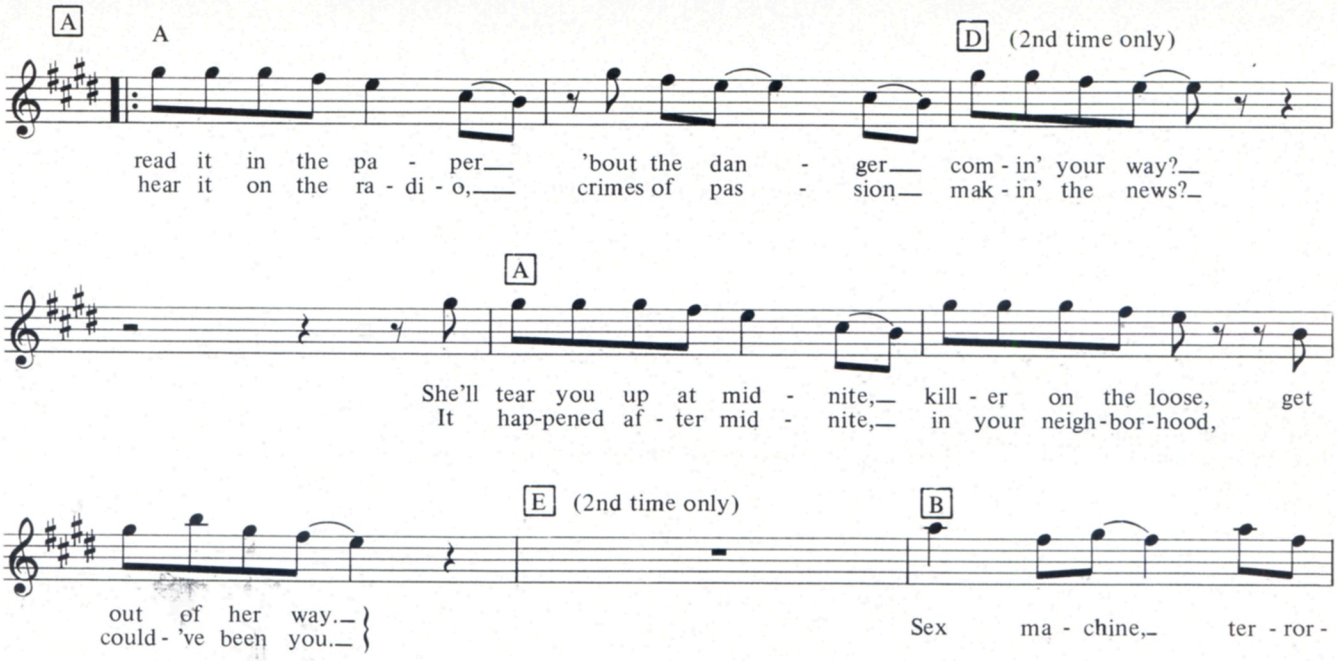
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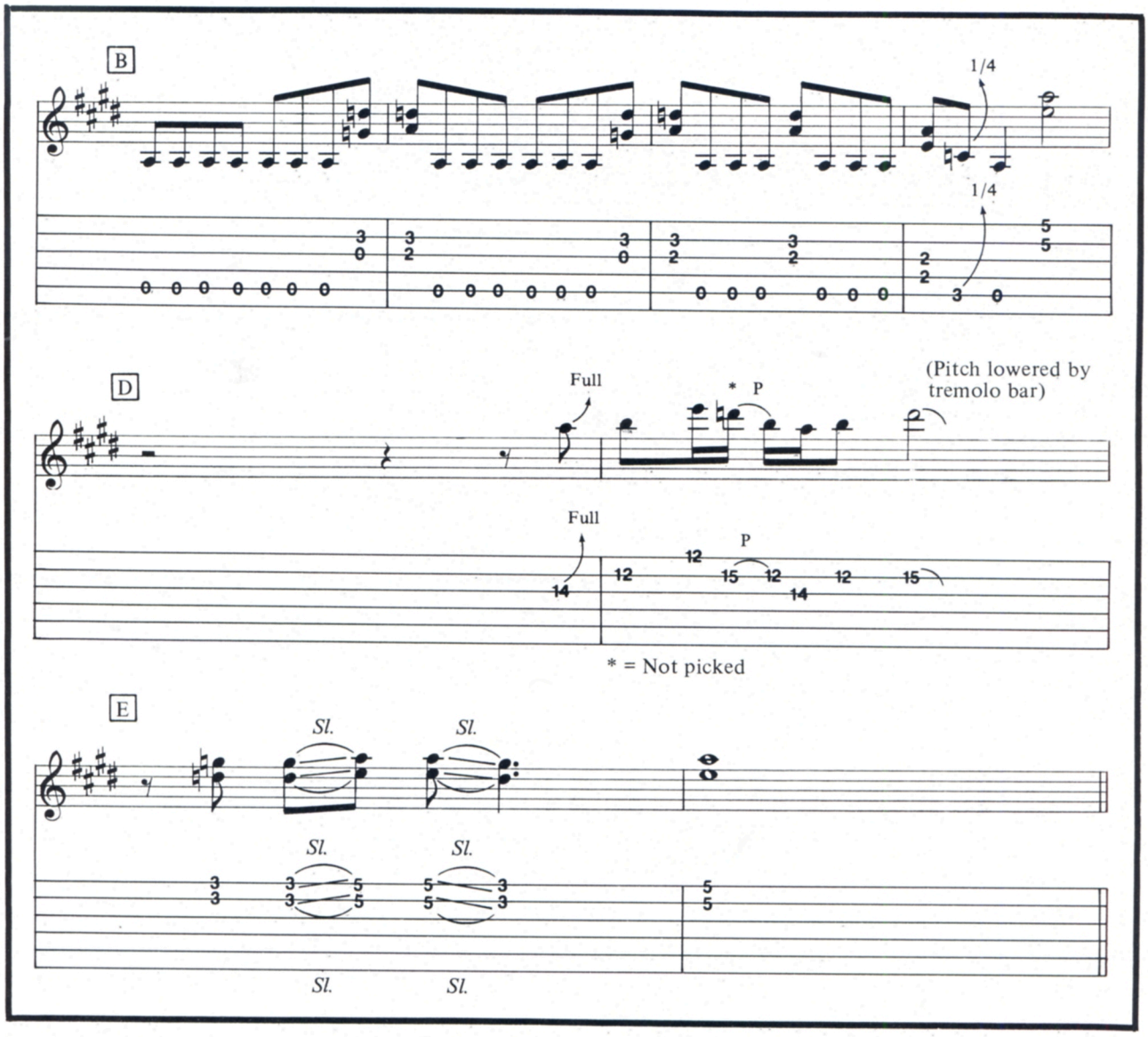
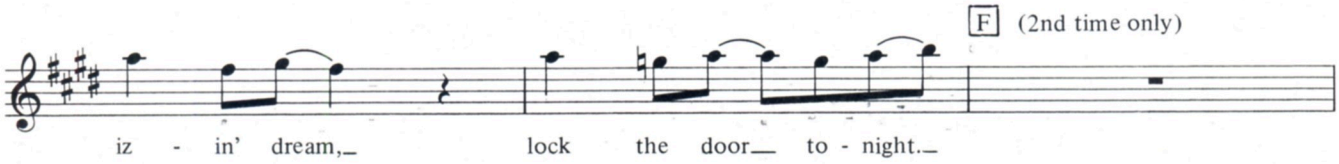
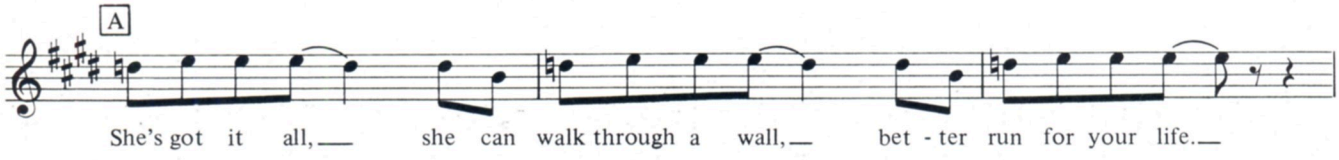
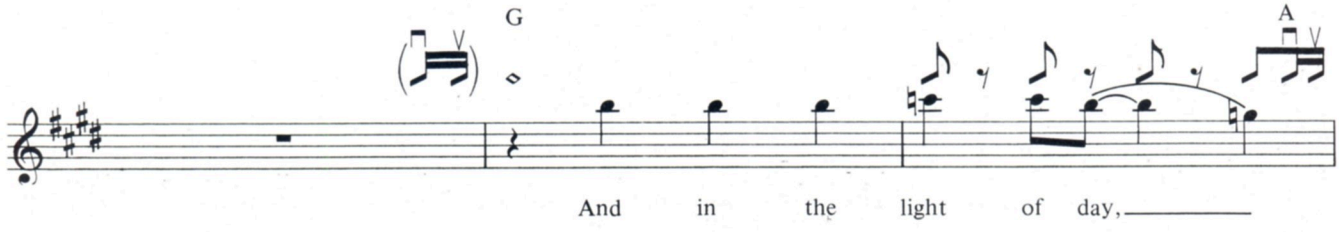
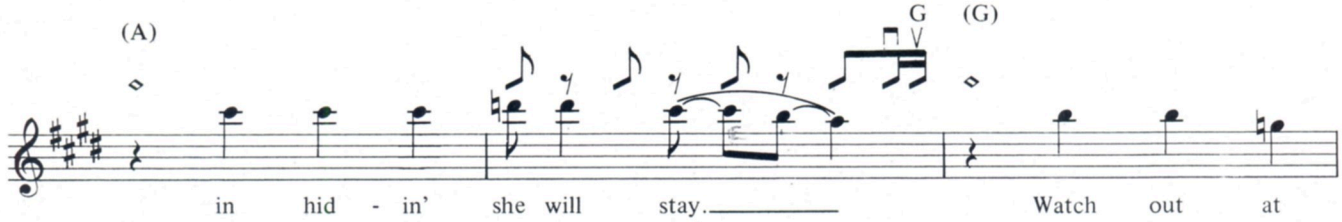
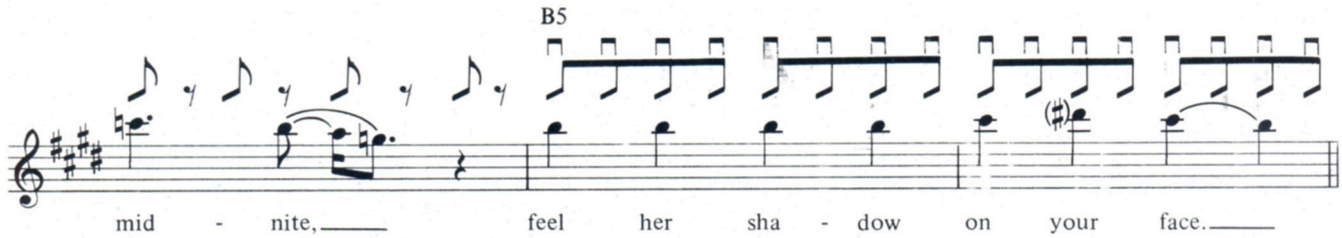

B
1/4
1/4
D
Full
* P
(Pitch lowered by tremolo bar)
Full
P
* = Not picked
E
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.

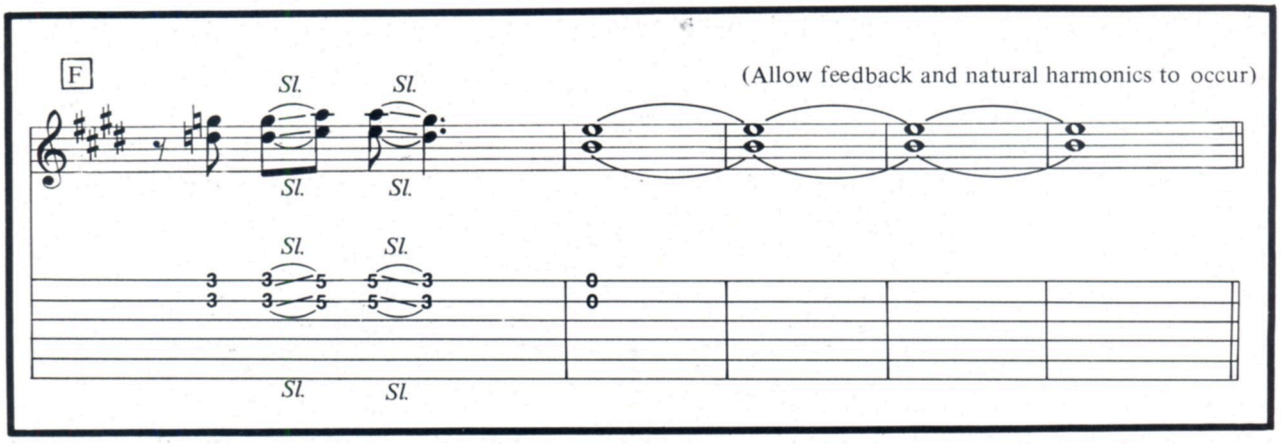

F (2nd time only)
iz - in' dream, lock the door to - night.

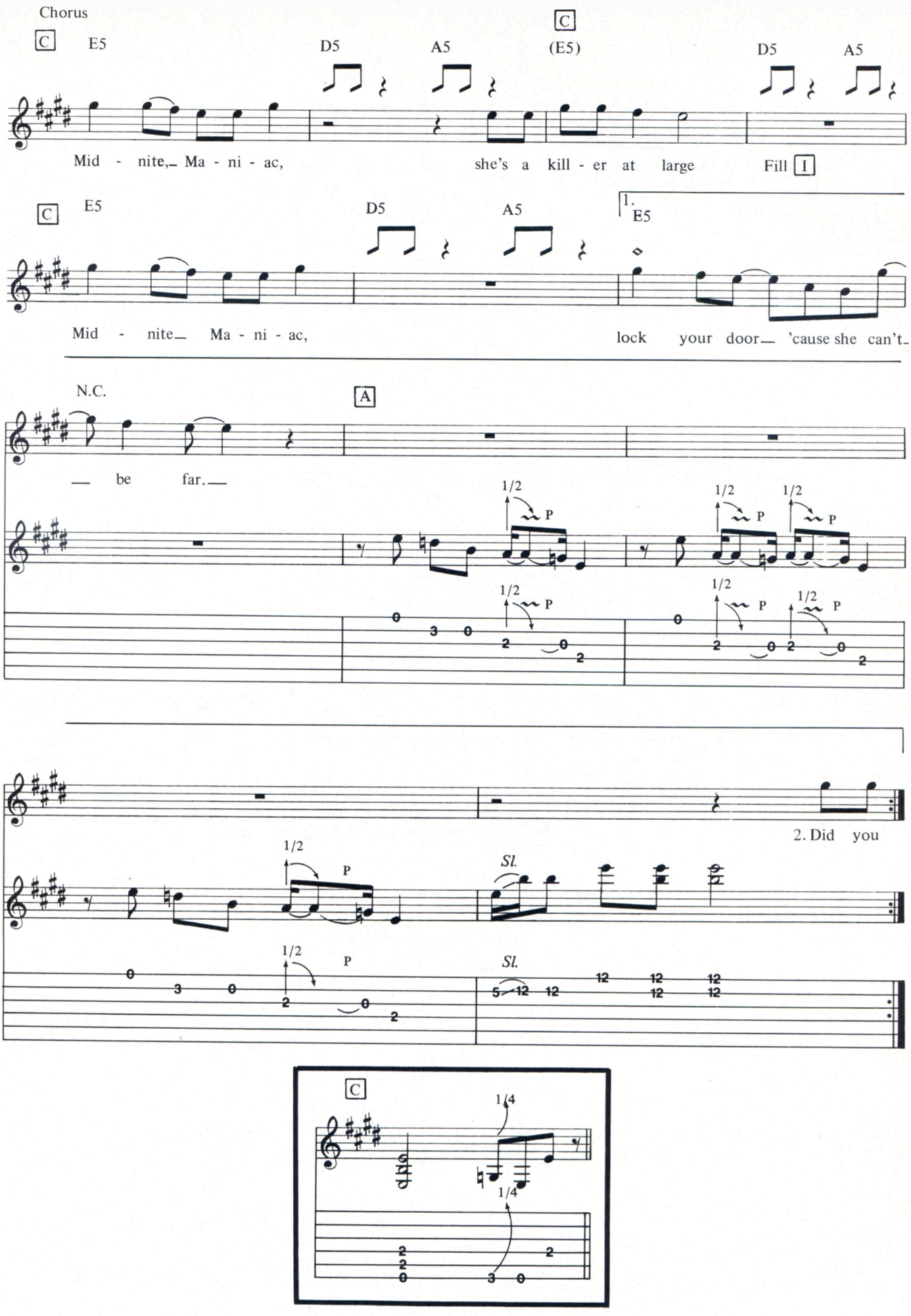

A
She's got it all, she can walk through a wall, bet - ter run for your life.

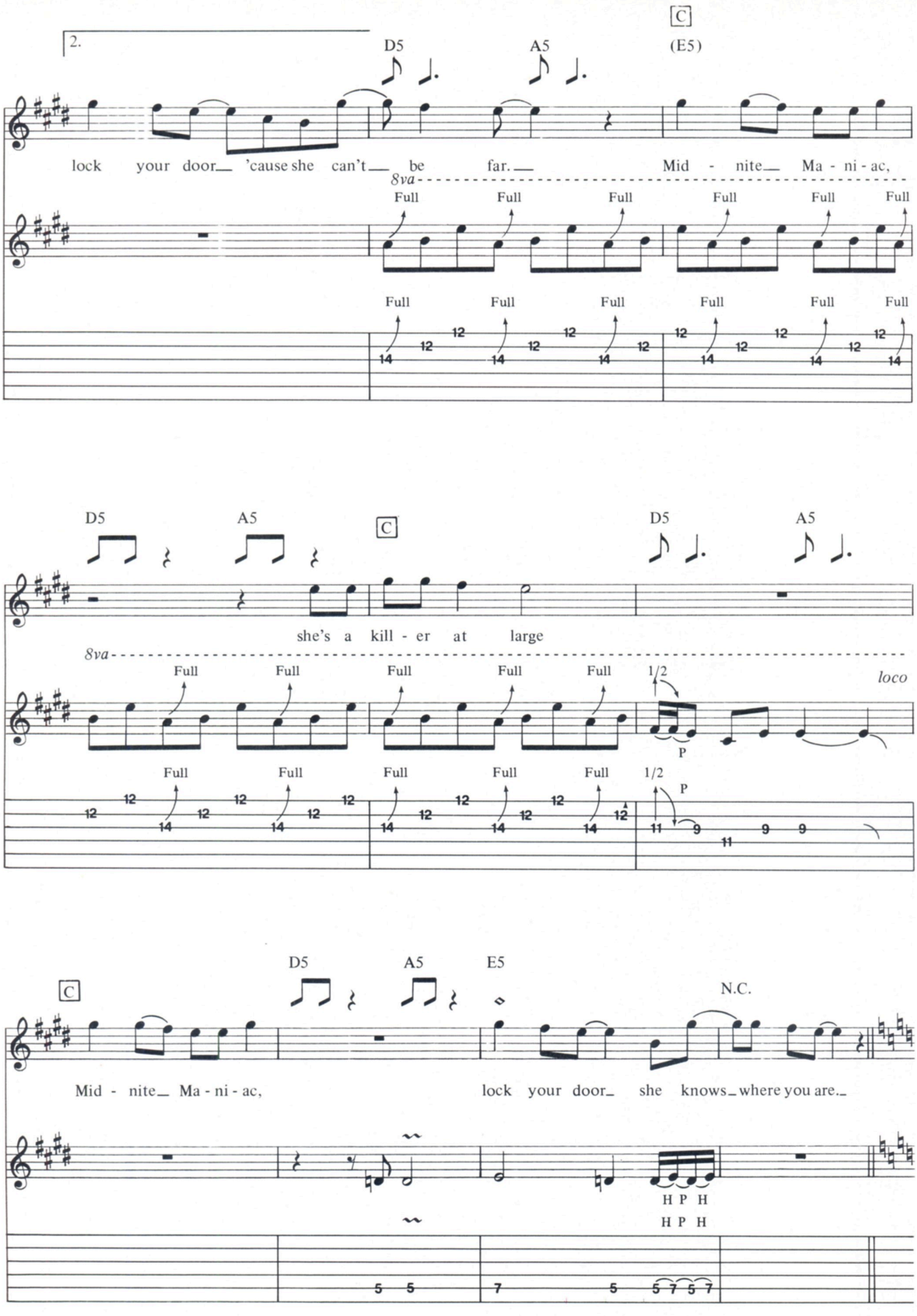

G
A
And in the light of day,

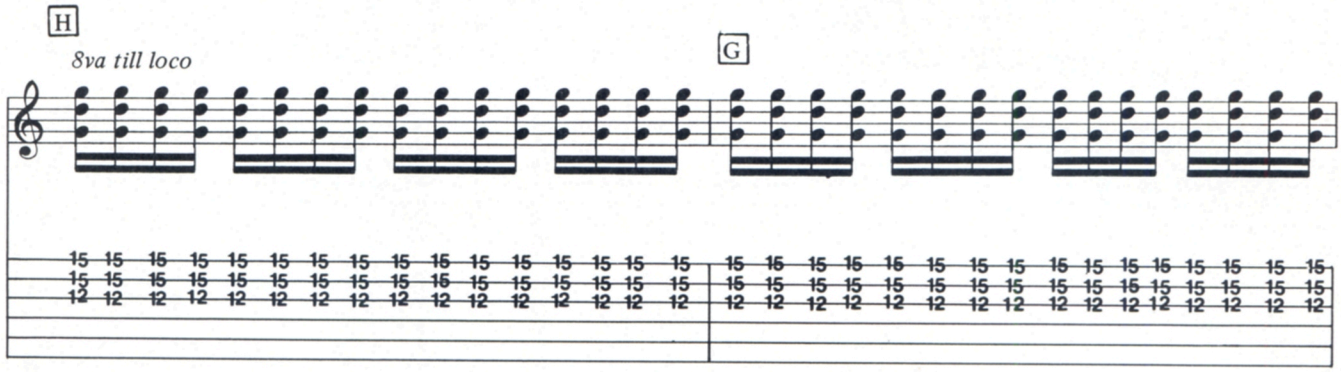

(A)
G (G)
in hid - in' she will stay. Watch out at

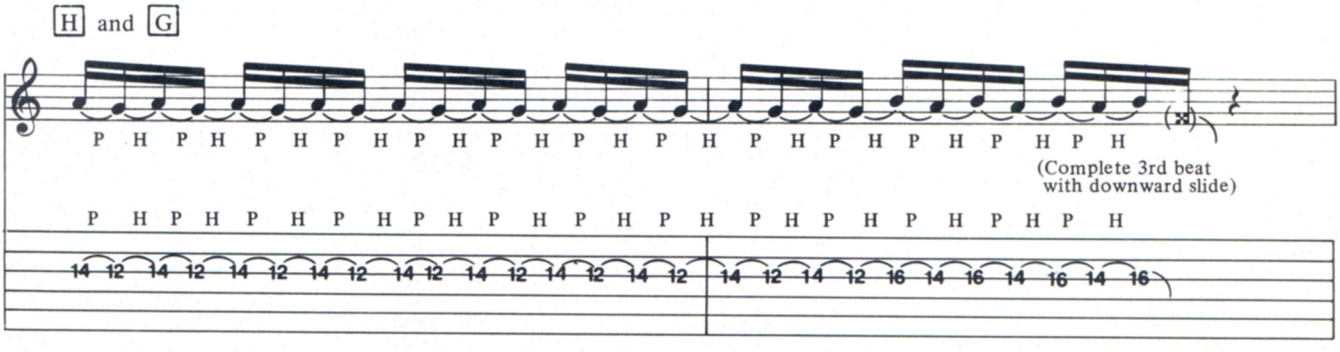

B5
mid - nite, feel her sha - dow on your face.

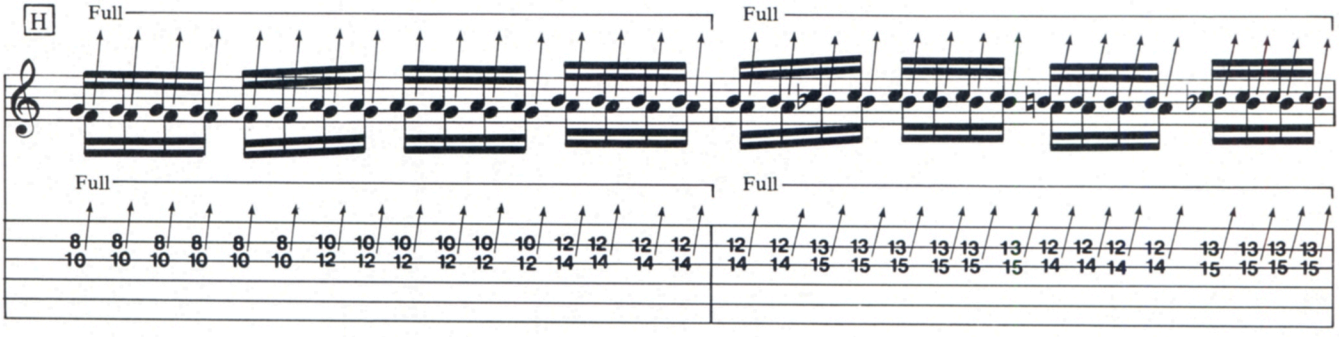

F
(Allow feedback and natural harmonics to occur)
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.
3 3 5 5 3
3 3 5 5 3
0
0

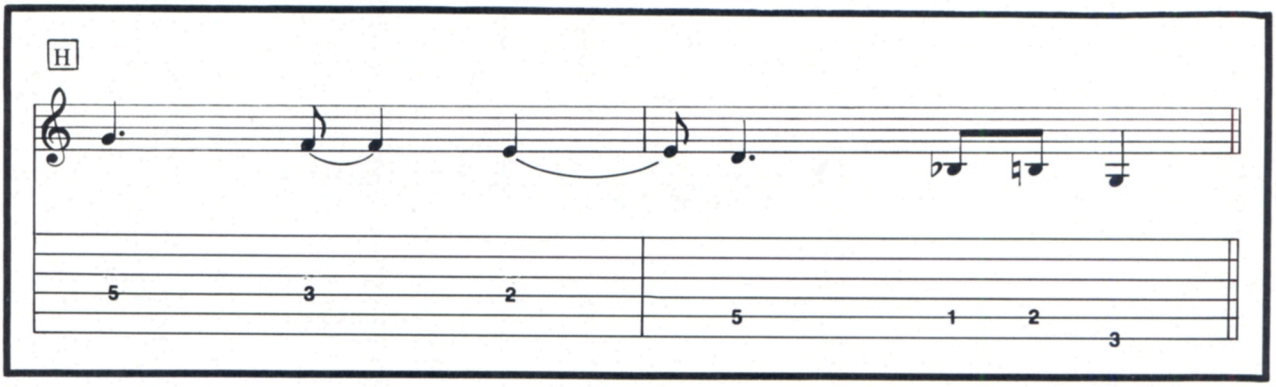

Chorus
C
E5
D5
A5
C
(E5)
D5
A5
Mid - nite,_ Ma - ni - ac,
she's a kill - er at large
Fill I
C
E5
D5
A5
1.
E5
Mid - nite_ Ma - ni - ac,
lock your door_ 'cause she can't_
N.C.
A
_ be far._
1/2
P
Sl.
2. Did you
C
1/4

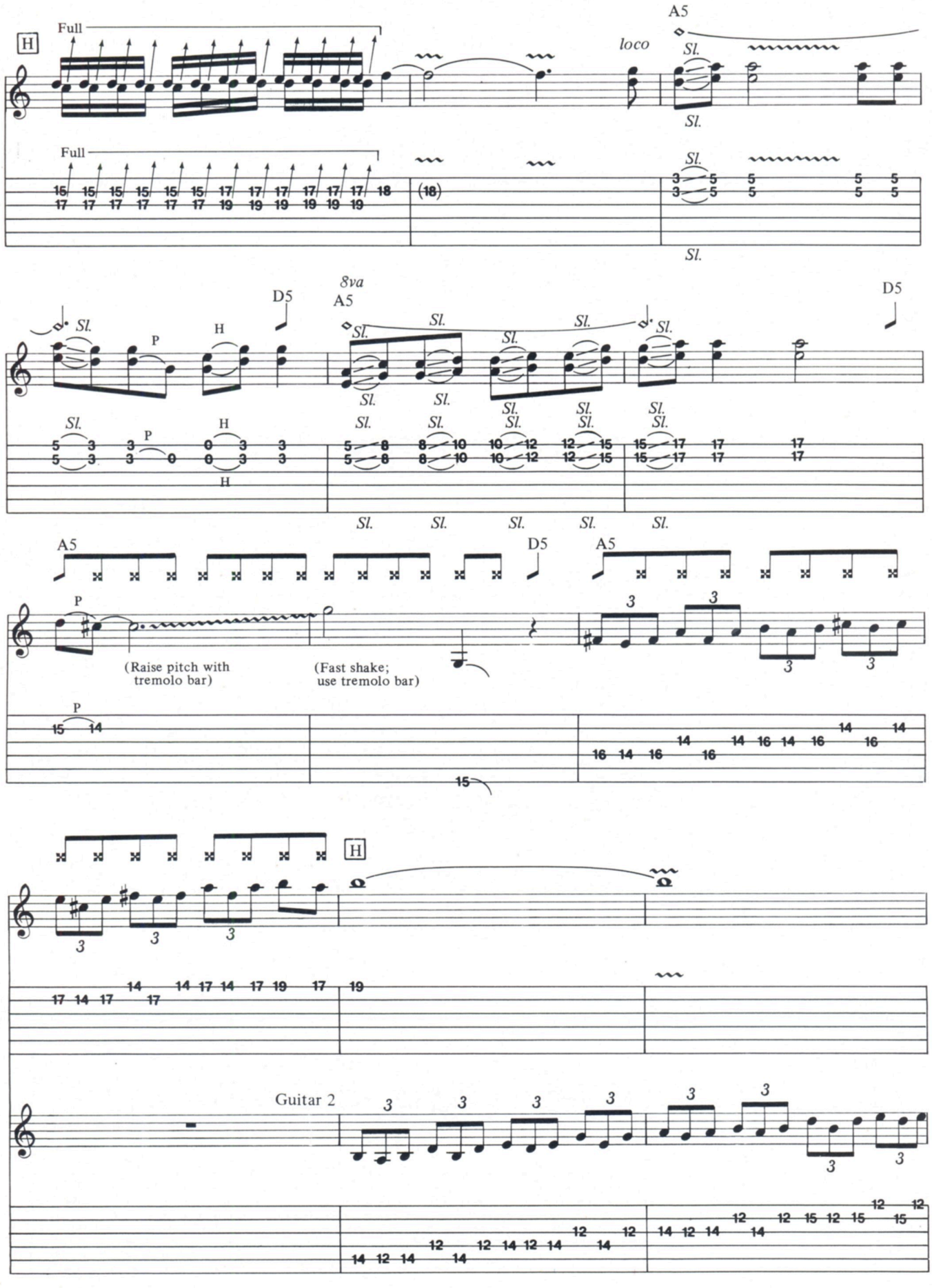

2.
C
D5
A5
(E5)
lock your door 'cause she can't be far. Mid - nite Ma - ni - ac,
8va
Full
D5
A5
C
D5
A5
she's a kill - er at large
8va
Full
1/2
P
loco
D5
A5
E5
C
N.C.
Mid - nite Ma - ni - ac, lock your door she knows where you are.
H P H
H P H

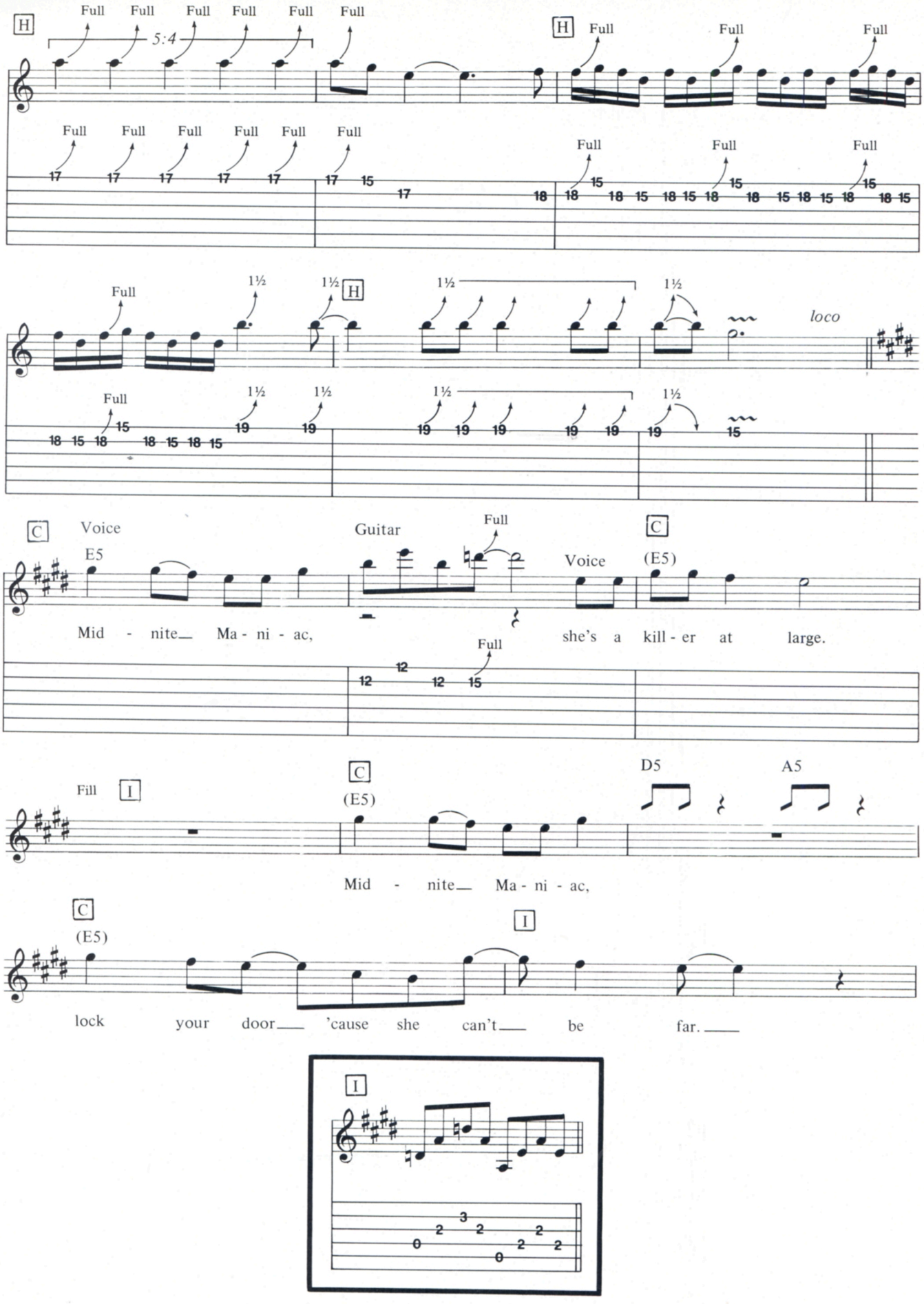

H
8va till loco
G

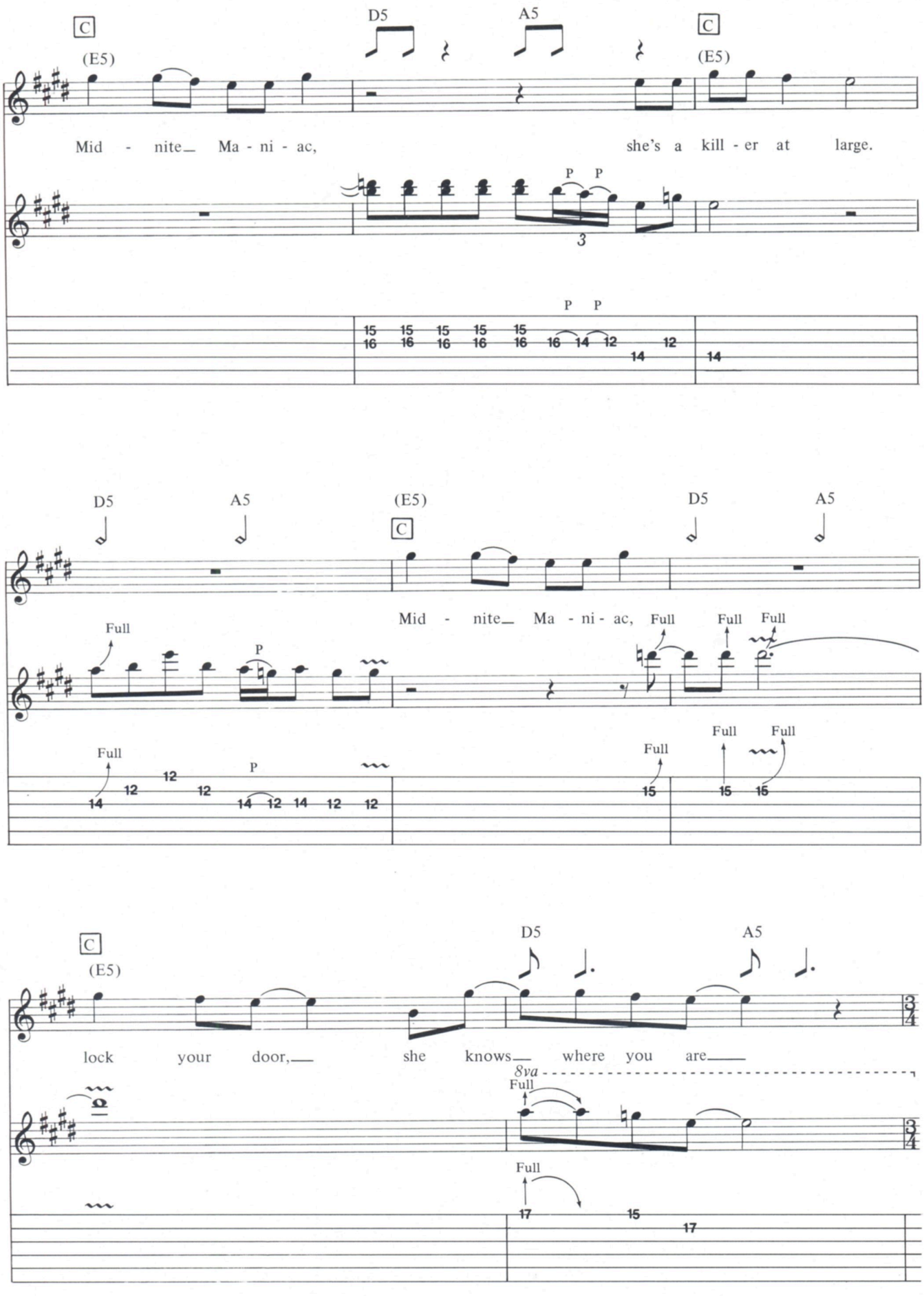

H and G
P H P H P H P H P H P H P H P H P H P H P H P H P H P H
(Complete 3rd beat
with downward slide)

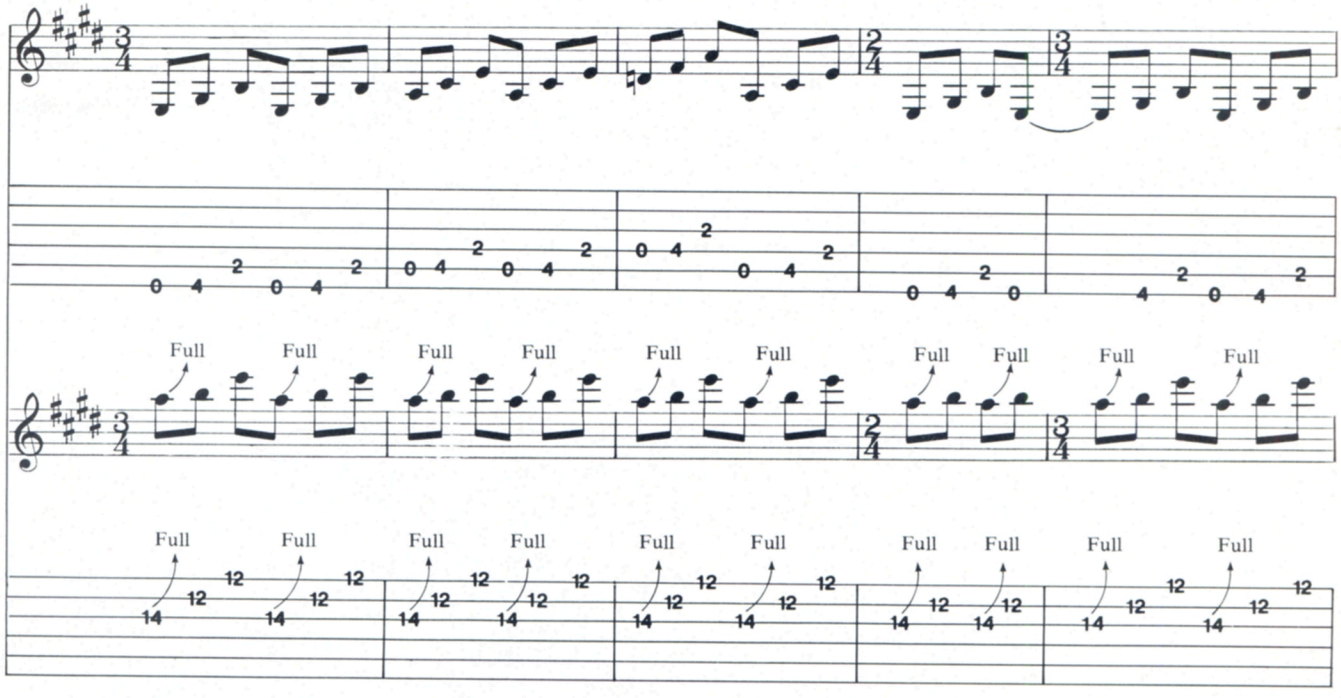

H
Full
Full
Full
Full

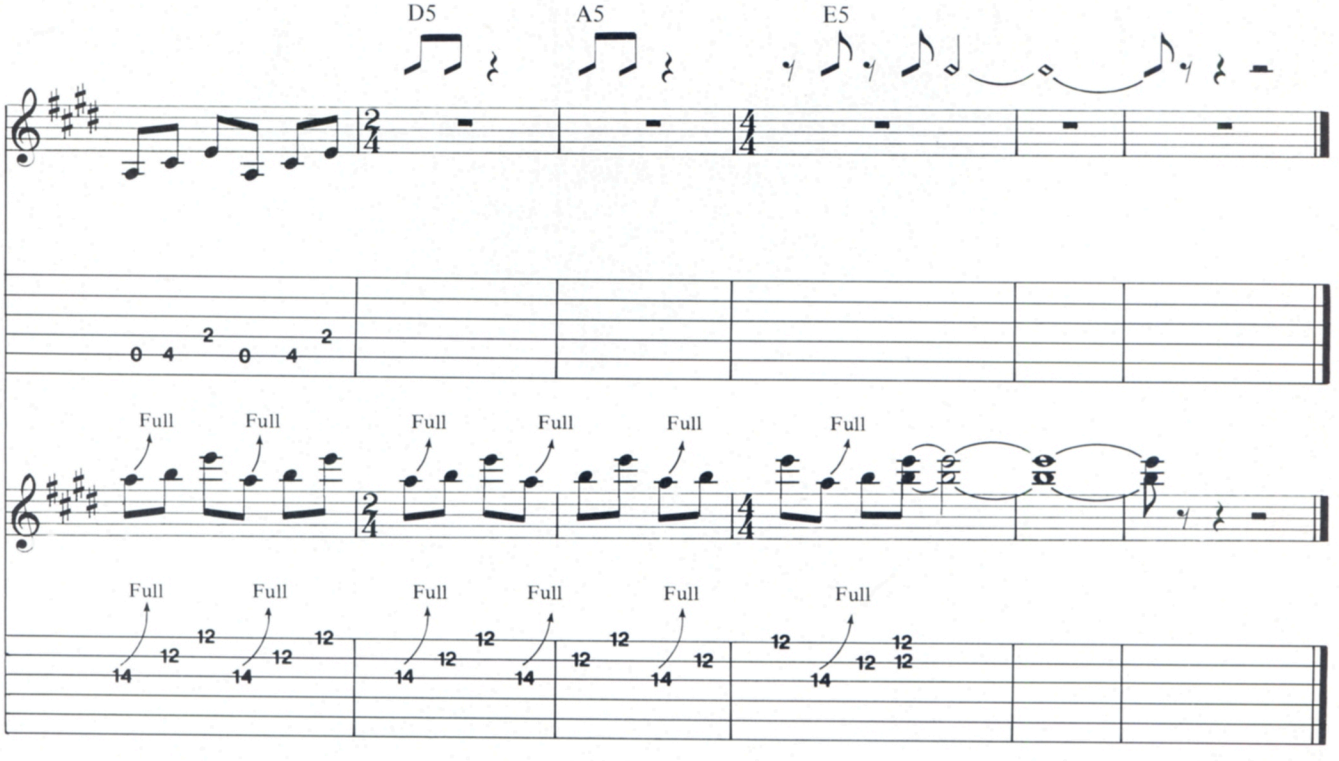

H


Full
H
A5
loco
Sl.
Full
(18)
8va
D5
A5
P
H
(Raise pitch with tremolo bar)
(Fast shake; use tremolo bar)
Guitar 2


H
Full Full Full Full Full Full
5:4
H
Full Full Full
Full Full Full Full Full Full
17 17 17 17 17 17 15
17
18
Full Full Full
18 15 18 15 18 15 18 18 15 18 15 18 18 15
Full
1½ 1½ H
1½ 1½
loco
Full
18 15 18 15 18 15 18
1½ 1½
19 19
1½
19 19 19 19 19
1½
19 15
C
Voice
E5
Guitar
Full
Voice
C
(E5)
Mid - nite Ma - ni - ac,
she's a kill - er at large.
Full
12 12 12 15
Fill
I
C
(E5)
D5
A5
Mid - nite Ma - ni - ac,
C
(E5)
I
lock your door 'cause she can't be far.
I
3
2 2 2
0 2 2
0


C
(E5)
D5
A5
C
(E5)
Mid - nite Ma - ni - ac, she's a kill - er at large.
P P
3
P P
D5
A5
(E5)
C
D5
A5
Mid - nite Ma - ni - ac,
Full
P
Full
Full
Full
Full
P
Full
Full
Full
C
(E5)
D5
A5
lock your door, she knows where you are
8va
Full
Full


Full


D5
A5
E5
Full

EVERYTHING'S COMING UP KROKUS

by Spencer Benedict

Can it be that the unthinkable has happened? One-time scourge of the planet, your basic demonic Heavy Metal, has suddenly become respectable, welcomed in the polite homes of the establishment? Give them a few Top 40 hits and even the crustiest rebel becomes squeaky clean, eh? What with MTV bringing these guys into your living rooms with regularity, how could any of them dare be nasty to Martha Quinn, right? Is it all over for the stud and leather set now that we all realize that beneath the makeup everyone's just a regular guy?

If you're looking for the typical followup now, you'd expect the disclaimer about here. You know, the words to the effect that no, Heavy Metal is still dirty and here's this repugnant new band to prove it. Unfortunately, with Krokus coming to town, that message would be false. In fact, just the opposite.

"There's too much emphasis on doom and gloom in today's metal scene," emphasizes their manager in his press release. "Krokus vows to be upbeat in 1984 . . . introducing HEALTHY METAL MUSIC!" Swell. Just what we needed in our time of peril. Sure, maybe some people took Marc Storace too literally when he sang *"Eat the Rich"* (to my mind one of the perfect rock 'n' roll song titles), but what are you gonna do, sing *Mary Had a Little Lamb*? First thing you know guys in pink pinafores gonna be bringing farm animals into class anyway.

Perhaps I digress. At any rate, before we dismiss Krokus out of hand, let's let lead guitarist Fernando Von Arb and lead singer Marc Storace speak their piece. I mean, they've given us things like *Screaming in the Night* as well as *Eat the Rich,* and *Midnight Maniac* is certainly a credible addition to the metal archives. So we owe them at least that, right?

And then we can rip their hearts out and boil their eyes for turtle soup. (And make it snappy.)

FERNANDO VON ARB &

Joseph Sia

Mark Weiss

MARC STORACE

GUITAR: Can you describe your transition from rhythm guitar to lead guitar?

FERNANDO: I had no idea what lead playing was all about. It took me a while to get used to it, to take off, to not always think that I have to be here to lay on the rhythm for the rest of the band. It was like jumping into the cold water without knowing whether you can swim or not. I played rhythm for Krokus because we had an absolutely great lead player. I took over because he hated to be forced into a band. I had to play all the leads in just a few days, and I was absolutely not prepared, because I had no time. Later I discovered some scales, and this and that. I do now what other guitar players did many years ago. That, for me, is the great thing. It keeps me fresh. I'm learning during the time of having success. Maybe other players were better prepared years ago and to them they're not getting much better. I'm getting better every year, and that's thrilling.

Dave Plastik

GUITAR: How does your rhythm experience affect your lead playing?

FERNANDO: Being a rhythm player for years helped me to be a strong point in the band. I know a lot of what's going on in the studio, not technically, but how to play things, how to explain things to another player. When somebody's playing I can tell him 'You have to hold this note longer.' I played bass in the studio. On the negative side, other lead players jam for years, maybe with a bass player to play rhythm. They always play lead and go into that jungle of notes.

GUITAR: When you switched from rhythm to lead did you also switch guitars?

FERNANDO: Yeah. I was looking for a neck that fits more to my hand. I have quite a small hand and some necks I couldn't handle. I definitely had to look for the right neck. The first neck I was halfway satisfied with was custom made. Right now I have a guitar that fits totally; it's a brand new Hamer. I never played that guitar before but they brought it to me in the studio on the last day of recording. I played a Les Paul in the studio this year, and also some custom made guitars. In the studio I had a guitar genius named Pete Thompson from Hartley Thompson Amps. He's with us on the road this year and he was in the studio. You can give him a guitar and after five minutes there's already another piece in there and one is missing. He's constantly working on guitars. Together we figure out what is the best for me.

GUITAR: What was the progression from **Painkiller** to **Headhunter** to **The Blitz**?

FERNANDO: **Painkiller** was one waste of time. While I was concentrating on the fact that I had to play lead for the first time, I didn't pay attention to writing really good songs. Many years ago I was writing very good riffs, but I lost it for some time. I think last year I was halfway confident enough of playing the solos in the studio so that some good songs happened again. There were influences from other people in the band as well. Marc was always there with the vocals—but first you have to deliver the right riffs, or the rest is not happening. This year we wrote some absolutely great songs because there's a confidence in the band that we can do it. We had so many ideas, piles of riffs that we liked. We knew from the beginning that the riffs and the songs are so much stronger—the stronger the riff is, the less you are concerned with how it's going to sound. We weren't worried about the studio. We just went in and played our stuff over and over and it stayed good. It's going to be good two years from now.

GUITAR: Tell me a little about Marc's singing.

Continued on page 52

Mark Weiss

SOLO SURVIVOR

by Bruce Pollock

"How do you develop a rock star?" Billy Squier's mother asked. "We're very traditional people. So many of those early groups came from the ghetto. How does a young person from an average upper class community become a rock star? That's what all our friends say to us."

In fact, the key to the success of Billy Squier lies directly in his traditional upbringing, one which stressed all the classic virtues of the puritan work ethic: patience, endurance, fortitude in the face of adversity, the ability to keep the faith despite the odds, to turn every defeat into a lesson, every lesson into a victory, pain into gain, rejection into the raw material of triumph. And Squier would need all of those virtues to warn him and warm him and keep him company through the sleepless 70s, as he trekked from one low-rent gig to another, while the friends and acquaintances, with whom he grew up, advanced to plush positions in the investment centers of Boston and New York.

Like many of the men of his generation, Squier's break with tradition began soon after the Beatles arrived. His destiny as an aspiring guitar hero coincided with his discovery of Eric Clapton. As the 60s burned and the 70s blared, Squier's reputation as one of Boston's best axemen was all he carried of value through dismal experiences in bands named Kicks, the Sidewinders, Piper. Even after suffering the degradation of being dropped from his label, Squier continued his staunch belief in the American Dream, the rock rainbow, peddling his demo tapes a good two years before acquiring a piddling deal as a solo artist. It would prove to be all he needed.

Yet, the irony of Squier's story is that success didn't put an end to his problems. They simply occurred now on a higher level. For instance, Brian May was going to produce Billy's first album, **Tale of the Tape,** but when he had to drop out of the project, so did Billy's backup band, a bunch of session guys who were only sticking with him because of May's expected involvement. Billy's second effort, **Don't Say No,** was a monumental success, but the follow-up, **Emotions in Motion,** came in so poorly mixed that Squier envisioned his career in ruins. He had to remix the album himself while the band was rehearsing to go on the road. And when it was done he collapsed in a grocery store. His fourth album, **Signs of Life,** was due to be produced by Mutt Lange, who also cancelled out at the last minute. And even Billy's close advisors agree that his video for *Rock Me Tonight* was something of a fiasco. Indeed, since achieving fame Squier's career seems to have proceded from crisis to crisis, the latest being Billy's shedding of his manager, in favor of a more high-profile type. By now Squier has even developed a crisis philosophy.

"There's always a new crisis," he said, "especially when things seem to be going smoothly. That's something I really believe in. That's when you have to start scanning the horizon, because something will happen, and people usually have no idea what it will be, which is the scariest thing. You can be reasonably prepared to deal with things and something will come along to show you a whole other facet that you don't know anything about. I feel I'm pretty good at dealing with a crisis now, because I'm a fighter, so I don't run away from them. They certainly make your career more interesting—in retrospect. But generally I look for challenges; I don't look for a crisis."

Until recently, Squier had regarded the stage as the only place where he could find sanctuary against calamity, an oasis where he could construct his own fantasy, where every song could be an encore. But, as if to test his theory, his current tour found him faced with a picket line at one of the most important dates. On the stage itself Squier ran into trouble too, when he ran into guitarist Jeff Golub, and injured his ribs. And so the beat (and the beating) goes on, as Squier confronts the question: Could superstardom be any worse? As usual, Billy diligently pursued this and other less facetious strains in the following conversation.

Terry Sesvold

Ross Marino

BILLY SQUIER

Adapted from the forthcoming book BILLY SQUIER: SOLO SURVIVOR
© Cherry Lane Books Used by Permission

GUITAR: Looking at your career as a whole, can you point to any changes you went through between the ages of 20 and 30 that enabled you to finally make it?

BILLY: I think you're talking about the process of growing up, in particular growing up in the business. I certainly believe that there were things I did which helped me focus my energies into what is now perceived as a success. One thing was abandoning the band format, opting for a solo career and taking on more responsibility myself. After trying for a long time and being unsuccessful and kind of having an understanding of why the bands didn't work, I definitely perceived that I had a chance of eliminating mistakes. If I saw a weakness in myself, I could work on improving it; I didn't have to make an excuse for someone else or lose the ability to compensate for it. Looking back, after that step my career changed quite drastically.

In terms of a working relationship, I knew that when I got Mack I had plugged in a very important hole. I really found somebody who could think along the same lines and allow me to translate my ideas onto vinyl. Also, from the time I got my own band, with Bobby (Choinard) and then Alan (St. Jon) I saw that making a big difference. Putting those pieces together achieved a strong union and understanding.

GUITAR: What do you feel you learned inside the Kiss Mansion?

BILLY: Oh, I learned plenty. The biggest thing I learned, although it seems like a negative influence, was in watching a situation get out of hand. I watched Bill Aucoin become a victim of his own hype. He completely wasted his whole empire and he didn't have to. I saw him really lose sight of all the things he had done which had been so good for Kiss, and I saw him believe he could just do anything. It was good for me to learn what to watch out for. I don't know if Bill ingratiated himself with A&M; maybe he put them off. For all the advantages we had and the potential we had, there were underlying factors that made it not run as smoothly as it could have.

On the other hand, I got a glimpse of a high-powered machine working, and that didn't hurt. I got a much better look at record companies because I really had a lot to do with A&M. For the first time I was really able to get inside a record company and see how it works. I got to live the whole experience more than I ever had before.

Probably the best thing is that it was the last incident that pushed me out the door on my own. I realized that this person I was trusting my career to didn't have a grip on it as much as I wanted him to.

GUITAR: Do you think the fantasy of being a rock star has been matched by the reality?

BILLY: It's hard to say. One sort of eclipses the other. I had the fantasy when I was a kid. As I grew up in the business and got closer to my goals, I wasn't as much taken with the fantasy. The trappings of the rock star life were not as important to me as what the music gave me and the challenges that came up in terms of dealing with the business. So I don't really live the life of what people would consider a rock star, but that doesn't mean I'm disillusioned. I'm not. What is fulfilling to me and gratifying to me is to express myself and have it be heard. That works and holds true.

GUITAR: To a great degree it seems like you're writing songs to yourself.

BILLY: Well, I do. I think I'm sort of the universal audience for me. I think a lot of the things I write about represent not only important things to me, but to my constituency. I'm really writing songs for myself, but believing that there is this common bond between me and my audience. It sounds like it's self-centered, but it's based on an innate understanding. I write to express myself and purge myself. It's a way of extending yourself, baring your soul. I don't go around saying 'This is a test,' but in many ways performing the songs is a gauge of how well you're communicating. It's a way of seeing if what you're doing is being reciprocated, if it's making contact.

GUITAR: How do you adjust to performing after a long layoff?

BILLY: It's funny, but I was talking about this with some other musicians. They agreed with me. I get so much into writing the songs now—it's really where everything emanates. Once I get the songs written, especially after going through this very critical process of making recordings of them, where you pick everything apart, I really lose touch with playing and with performance. When recording is done it's such a release that I don't even think about playing. I just go away; I become a vegetable. The last thing I do is think about music. When I come back and get the tour together it's really like I'm learning all over again. I come in and start playing and in the middle of a song I completely forget all the chords; I forget the lyrics.

GUITAR: What was Jim Steinman's contribution to **Signs of Life**?

BILLY: In terms of the songs, we basically arranged everything ourselves. Most of the things he introduced were subtle. It was Jim's idea, for instance, to put that sort of Motown jungle beat at the beginning of *Take a Look Behind You*. He's responsible for a lot of the eerie countermelodies that weave in and out of songs, like in the middle of that song and the vocal chant on *Sweet Release*. The sound at

Ebet Roberts

the beginning of the album is something I found on a tape of his and put on the record while we were mastering it. It's a synthesizer. It seemed good for this album because it's sort of like a huge heartbeat.

GUITAR: Are you satisfied with the video you did for *Rock Me Tonight*?

BILLY: I was really disappointed because it didn't live up to the concept. The concept was to show me in a different light—performing, but not just on stage with a band. It was to take things I can do on stage, things which are inherently me, and just put them in a different light. We wanted people to see me closer. We wanted it to be more intimate. I believe in that concept, but the execution of it was far less than what I set out to do. The performance is fine; I loved doing it from a choreography standpoint. Unfortunately, there were other aspects that just didn't work out. It didn't capture the mood that I wanted. It's not paced to the song.

It's very frustrating for me. It's scary in a way, in that it's one aspect of my career that I can't control. I make state-of-the-art records; I should make state-of-the-art videos. I can feel very strongly about what I want portrayed, but I can't run the camera and do the lights and I'm not prepared to go to film school to learn all the ins and outs. As a result I'm still trying to find a real good cameraman or a real good director who understands me, like Mack did on my records. As a recording artist I can control working in the studio; I can evaluate people's abilities and talents in general and specific ways to get an end product. I haven't been able to do that yet with the technical people in video. It's not from lack of trying.

GUITAR: Ric Ocasek once said that when he's touring the only place that always looks the same is the stage.

BILLY: I said that!

GUITAR: Maybe he stole it from you.

BILLY: It's like the stage is your office, a movable office. If you want to look at it in terms of going to work, you go to work every day, but your office is just in a different city. To me it's the office and it's also utopia. It's a little creation of mine that I can make exactly the way I want, and as long as the audience gives me the response I want, I've really got everything going for me for about two hours. Of course, you can have problems with the sound, technical difficulties. I suppose in the worst situation you can have an audience that isn't responsive—but that seems strange, because if people are paying money to see you they're usually there to have a good time.

GUITAR: How would you describe a typical day?

BILLY: Well, on a good day I get up! Sometimes you stay in bed all day—it depends on what happened the night before. In general I'm up and I do my exercises, I make my phone calls. I do whatever I have to do that relates to the business. I don't do that much extra-curricular stuff. I travel. I get to the show, do the soundcheck. I do interviews. I meet with my security people. Before the show I take a nap.

Continued on page 59

Working alongside Billy Squier since the **Don't Say No** tour in 1981 (and often smashing into him, as he did on the current **Signs of Life** tour), Jeff Golub has become Billy's indispensable right hand man. A Berklee dropout, like Billy himself, Jeff emigrated to Squier's native Boston from the fertile hotbed of Akron, Ohio, where he grew up under the influence of Joe Walsh and Phil Keagy, and hung out with some of the guys in Devo. In Boston he got work with the James Montgomery Blues Band (where Billy also put in a few weeks) as a hired lead guitarist. "I learned a lot from James about holding a crowd's attention," said Jeff, "because the guitarist always had to step out front and entertain. I had so much weight thrown on my shoulders to take the show for a while.

"I learned not to be afraid to go directly to the front of the stage—hang your toes over the edge if necessary. And to use some lateral movement rather than just standing there in one spot for your solo. If you do a little side to side it keeps people's interest, keeps them watching. You've got to be careful in building a solo not to blow your whole wad as soon as you start. It's good to use dynamics: just jab real loud for a second and get people's attention and then slide back."

Unfortunately, within the format of the Squier band, Jeff doesn't get to lash out too often on any extended solos. "The songs really take precedence," he said. "There are really very few situations that are set up for a guitarist to go wild and show all of his technique and chops. Maybe Van Halen can do it, and a few other people. But I think part of the maturity of a musician is learning how to express yourself in a shorter amount of time, playing with less notes, playing as minimally as possible and getting your point across. If you start playing fast people don't really hear what you're doing. I find you have to use a lot more conviction and play less notes to get to the audience." ■

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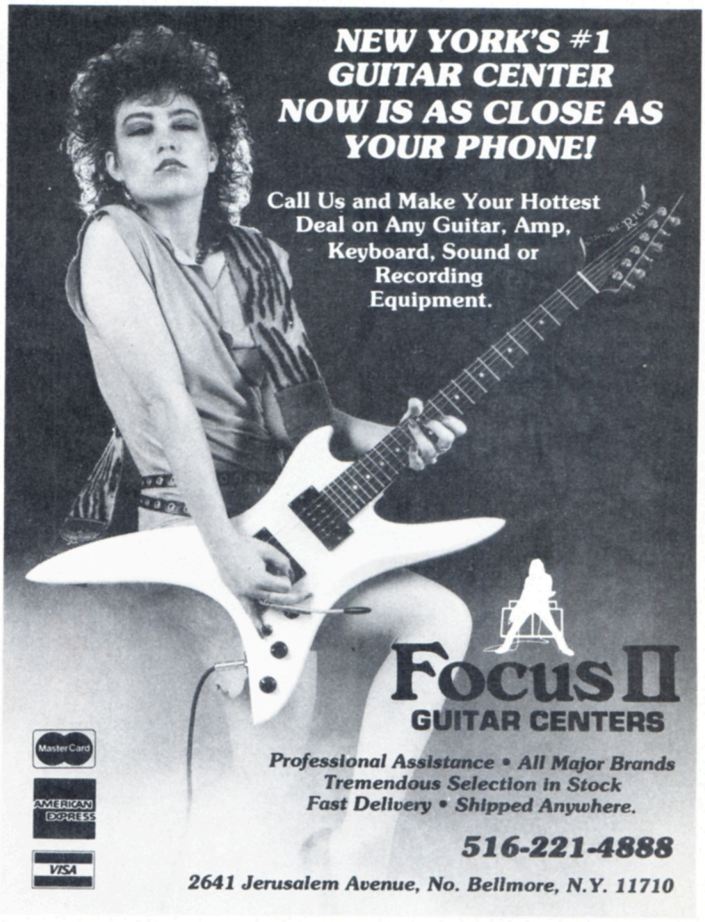

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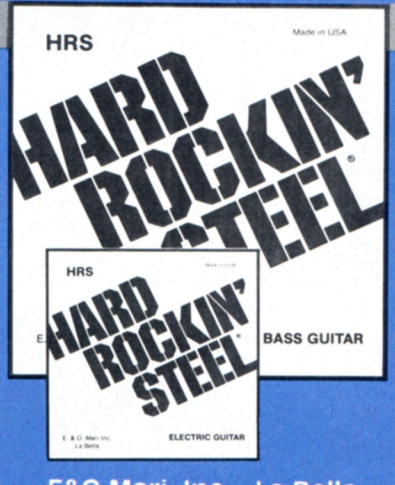

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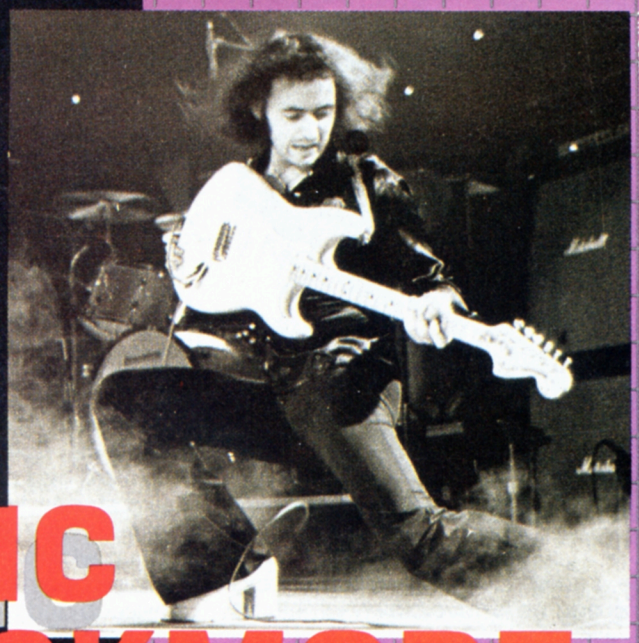
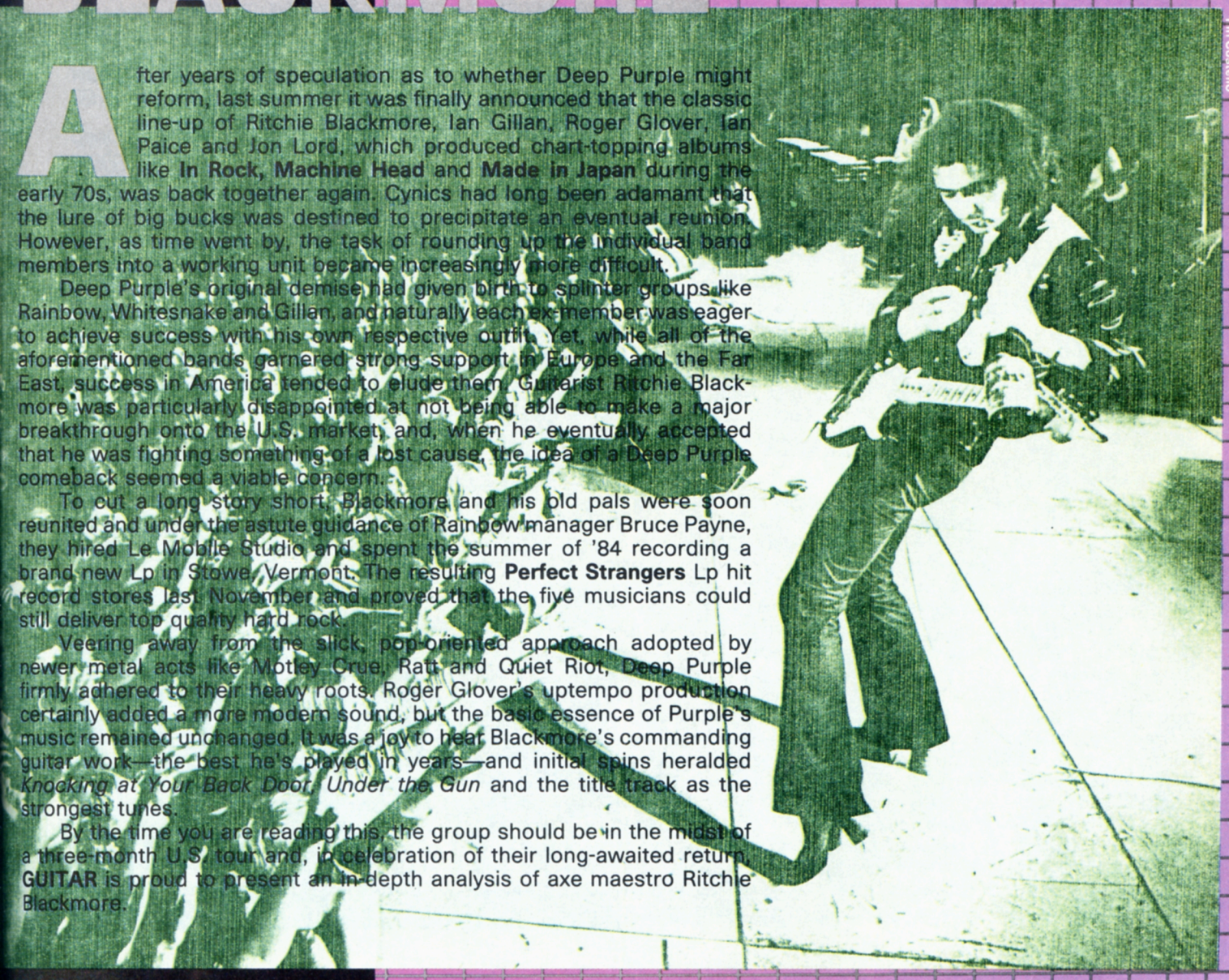


Fin Costello

BASIC BLACKMORE

by Steve Gett



Fin Costello

After years of speculation as to whether Deep Purple might reform, last summer it was finally announced that the classic line-up of Ritchie Blackmore, Ian Gillan, Roger Glover, Ian Paice and Jon Lord, which produced chart-topping albums like **In Rock, Machine Head** and **Made in Japan** during the early 70s, was back together again. Cynics had long been adamant that the lure of big bucks was destined to precipitate an eventual reunion. However, as time went by, the task of rounding up the individual band members into a working unit became increasingly more difficult.

Deep Purple's original demise had given birth to splinter groups like Rainbow, Whitesnake and Gillan, and naturally each ex-member was eager to achieve success with his own respective outfit. Yet, while all of the aforementioned bands garnered strong support in Europe and the Far East, success in America tended to elude them. Guitarist Ritchie Blackmore was particularly disappointed at not being able to make a major breakthrough onto the U.S. market, and, when he eventually accepted that he was fighting something of a lost cause, the idea of a Deep Purple comeback seemed a viable concern.

To cut a long story short, Blackmore and his old pals were soon reunited and under the astute guidance of Rainbow manager Bruce Payne, they hired Le Mobile Studio and spent the summer of '84 recording a brand new Lp in Stowe, Vermont. The resulting **Perfect Strangers** Lp hit record stores last November and proved that the five musicians could still deliver top quality hard rock.

Veering away from the slick, pop-oriented approach adopted by newer metal acts like Motley Crue, Ratt and Quiet Riot, Deep Purple firmly adhered to their heavy roots. Roger Glover's uptempo production certainly added a more modern sound, but the basic essence of Purple's music remained unchanged. It was a joy to hear Blackmore's commanding guitar work—the best he's played in years—and initial spins heralded *Knocking at Your Back Door, Under the Gun* and the title track as the strongest tunes.

By the time you are reading this, the group should be in the midst of a three-month U.S. tour and, in celebration of their long-awaited return, **GUITAR** is proud to present an in-depth analysis of axe maestro Ritchie Blackmore.

When Ritchie Blackmore was 11 years old, he persuaded his father to buy him his first guitar. It cost eight pounds (about seven dollars) and soon became the boy's most valued possession, as he practiced endlessly to master it. The young lad was quick to learn—the rest, as they say, is history. Nowadays, Blackmore often smashes a guitar to pieces during a concert; there are plenty more around and besides, it's a good showmanship gimmick. He is unquestionably one of the world's finest rock guitarists and throughout his career, he has delighted music fans with his brilliant playing.

Born on April 14, 1945, in Weston-Super-Mare, England, Ritchie Blackmore was attracted to music at an early age. He found school life in Heston, a town on the fringes of London's Heathrow Airport, to be less stimulating. "I left school when I was 15 and I couldn't wait to get out," he confesses. "I was like a drop out, a slight rebel and a bully. Flashman had nothing on me! I was terrible at school and I think I was threatened with being expelled every week.

"I used to be good at athletic events, like javelin throwing and swimming, and they kept presenting me with all these awards. After hymns at assembly, the head master would say, 'Blackmore's done it once more—he's put Heston up there' and I'd be given a medal for some sport. By the afternoon, I'd be in his office getting the cane and being threatened with expulsion!

"I was always talking in class. I couldn't stand classes. I was always being caught out. I remember my physics teacher saying, 'Blackmore, never become a criminal,' and when I asked him why, he told me 'because you look so bloody guilty all the time.' Meanwhile, bunsen burners would be going strong and we'd have blown something else up!"

Happily, Ritchie took the advice of his physics master and shunned a life of crime. On leaving school, he took his one and only job before becoming a professional musician, as a radio mechanic at London Airport. Although he now has a host of nostalgic anecdotes to tell about that period of his life, at the time Blackmore was far more interested in guitars than the airline that employed him.

"When all the planes were out, it was great fun," he recalls. "Everybody was making chairs and tables; I made a guitar."

By then, Ritchie had been playing for four years. Initially, he had a private tutor and then was taught by Big Jim Sullivan, a neighbor who played with Marty Wilde (Kim's father) for a couple of years. "When I was 13, Les Paul had been a great influence on my playing," Ritchie reflects. "Albert Lee (later to become Clapton's sidekick) was the first person I knew to have a Les Paul guitar and at the time I wanted one very badly. I thought they were incredible until they became fashionable. Now I won't play one out of principle. I still believe in the identity of a guitar. The Fender (Stratocaster) is harder to play because it's a very bare guitar and so you have to say a lot before it'll reward you by saying something for you."

During his early teens, Blackmore played with several bands, among them the Detonators and the Safonites. After nine months at the airport, he turned professional, and his first job, as one of Screamin' Lord Sutch's Savages, lasted over 18 months. In 1962, he joined Mike Berry and the Outlaws, after which there followed a period of session work and occasional live dates with Neil Christian and the Crusaders (stepping in for Jimmy Page), Heinz and various other acts.

1964 saw Blackmore leaving England for Germany, where he joined the Three Musketeers. He stayed there for several years and has fond memories of that era.

"There was so much happening in Germany during the 60s and there were a lot of excellent musicians around at the time. I lived in Hamburg, where there were loads of clubs and plenty of places to play. Germany's very interesting and it's still one of my favorite countries in the world."

One person Ritchie met while he was in Hamburg was a young drummer named Ian Paice. It was 1967 and Blackmore had started looking for possible members for a new band. At that juncture, Paice declined an offer to team up with the guitarist, since he was earning a comfortable wage with his own group and was wary of embarking on a fresh venture. By the end of the year, though, Blackmore returned to England and formed Roundabout with Jon Lord, Dave Curtis, Bobby Clark and former Searchers' member Chris Curtis. Eventually Paice was recruited and, when the group embarked on a series of Scandanavian dates in late '68, singer Rod Evans and bassist Nick Simper arrived on the scene.

After changing their name to Deep Purple (Blackmore apparently chose the name because it was his mother's favorite song), the band gigged consistently before recording an album. Although they enjoyed a U.S. hit single with a cover of Joe South's *Hush*, Purple's early recordings were no match for what was to surface in the 70s. Indeed, it was the second line-up of Blackmore, Lord, Paice, Gillan and Glover that is always remembered as *the* classic formation.

In 1970, they unleashed the **In Rock** Lp, which still ranks as one of the most explosive heavy metal albums of our time. "As far as I was concerned, that was the first Lp," Ritchie maintains. His guitar work was quite outstanding and his solo on the epic *Child in Time* was mind-blowing.

Over the next couple of years, Purple released **Fireball, Machine Head** and the double live **Made in Japan** albums, which established them as Britain's premier hard rock export. However, in June '73, Ian Gillan left the band, soon to be followed by Roger Glover. Free's Paul Rodgers (later of Bad Company) was approached to fill the vacant vocal spot, and at one point it looked likely that he would join. Eventually, he declined and by the end of the year the group had enlisted singer David Coverdale and ex-Trapeze bassist/vocalist Glen Hughes.

Deep Purple bounced back in 1974

with the electrifying **Burn** Lp, which featured some fine guitar work from the man in black, especially on the song *Mistreated*. In April, the band headlined the first California Jam at Ontario Speedway Park, just outside Los Angeles, at which they drew an estimated 400,000 people. Blackmore went wild with pyrotechnics at the end of the show, smashed a TV camera with his axe, set the stage on fire and practically blew up the whole band! Amid a blaze of smoke and flames, Purple made a hasty exit and avoided probable arrest by departing in a helicopter.

Towards the end of 1974, **Stormbringer** emerged, evidencing strange hints of funk and soul; not exactly what Purple fans were used to. Blackmore was clearly dissatisfied at the overall musical direction and the following June he quit the band. Prior to the split, he had recorded the debut **Rainbow** album with the aid of singer Ronnie James Dio and several members of the group Elf. "I think this was the most rewarding album I ever made," he declared. "**In Rock** and **Machine Head** were good, but this is another step forward for me. I'm playing very well and I think the songs are very good."

While he was evidently satisfied with the Lp, Ritchie felt he needed a stronger touring band before hitting the road. Consequently, he fired everyone except Ronnie Dio and recruited bassist Jimmy Bain, keysman Tony Carey and drummer Cozy Powell. After cutting the 1976 **Rainbow Rising** album, Blackmore made his eagerly anticipated return to concert stages and subsequently amassed strong followings in Britain, Europe and Japan. Cracking the U.S. market proved a tough task and it became clear that Rainbow would have to put in a good deal of hard labor in order to make it on this side of the Atlantic.

By 1978, however, the band practically ground to a halt, when a succession of lineup changes left Blackmore and Cozy Powell as the only surviving members. When the **Down to Earth** Lp was released the following year, Ritchie unveiled a new formation that comprised Powell, old Purple pal Roger Glover on bass, vocalist Graham Bonnet and keyboard player Don Airey.

Unfortunately, full scale success in America continued to elude the guitarist and, midway through the recording of **Difficult to Cure** in late 1980, he sacked Graham Bonnet and hired Joe Lynn Turner, obviously figuring that an American singer might give him a better chance to make it over here. Turner's voice echoed more than a few hints of Foreigner's Lou Gramm and his contribution to songs like *I Surrender* and *Can't Happen Here* definitely gave Rainbow a more commercial edge.

The group kicked off 1981 with a series of U.S. dates, co-headlining with Pat Travers. The summer saw them embarking on a sellout British tour, during which Ritchie gave me an in-depth interview. He talked openly about Rainbow and also offered some fascinating insight into his musical tastes.

What follows is a brief, yet highly illuminating excerpt from that interview.

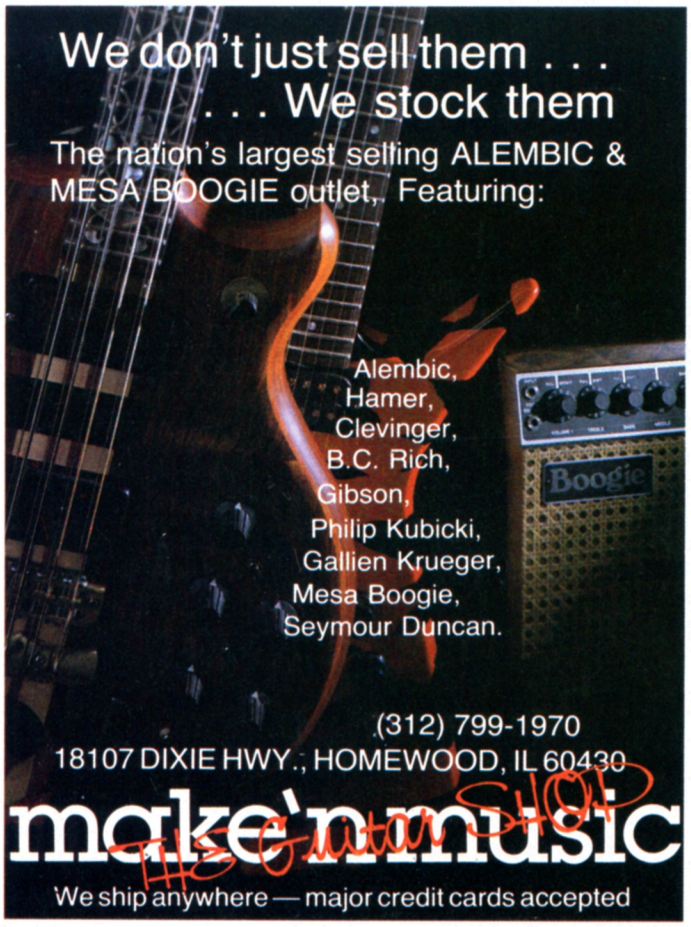
GUITAR: Joe Lynn Turner's voice seems to have added an even stronger commercial element to the band. Would you agree?

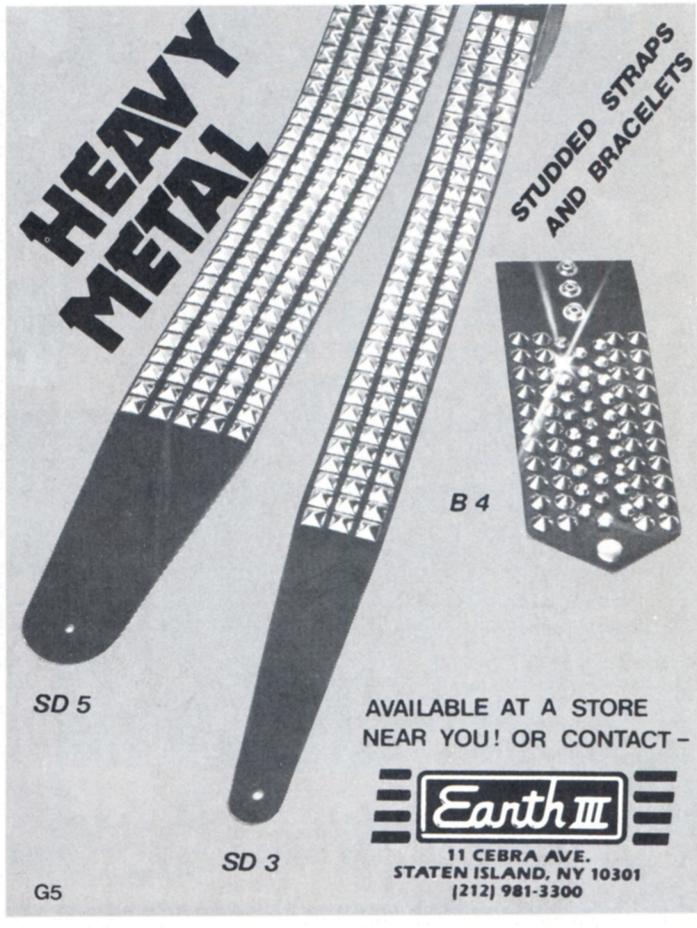
BLACKMORE: Definitely, and I'm not ashamed of being commercial. People have accused us of selling out with his voice, but I believe that Rainbow is a very commercial group. He writes that way and I can always knock out a commercial riff. I like to hear myself on the radio or on TV—who doesn't?

GUITAR: You've clearly developed a taste for good commercial rock; are there any others forms of music that particularly appeal to you?

BLACKMORE: I get very excited when I hear Indian music. I love the overall orchestration you can get with violins playing in unison. It's not very commer-

Continued on page 68





Continued from page 43

KROKUS

FERNANDO: Marc is one of the few singers who can sing almost anything. For whatever he wants to sing, he has the best voice. When he goes out on the road he gets better and better the more he sings and screams. At the same time whoever we're out with on tour, the other singer loses his voice. We had to stop some tours because the other band's singer lost his voice. Marc's voice has more and more oil in it and he sings higher and higher without a problem.

MARC: I won't go for anything in the studio that I can't do in real life—maybe a little echo, but sometimes even that disturbs me because it sounds like an effect. I like pure sound. Up until **Headhunter** my attitude was, give it all you got and don't worry if you sound too aggressive. Then we looked back, especially the two of us, and we found that **Metal Rendezvous** was our favorite Krokus album. My vocals on it flew in five days. The problem was we had no money; it was poorly recorded. But **Metal Rendezvous** was always the richest album, with more light and shade. My singing was not so hard. After that I was pushed into a corner regarding giving it power. In those days the biggest band in the world was AC/DC, and people told you that's the direction the kids want to hear, the male metal army out there. But now we're going back to **Metal Rendezvous**, so we're not changing—we're just going back to our roots.

GUITAR: Krokus seems to be charting a new, healthy direction for heavy metal—or is it metal at all?

MARC: It's the same thing, but done more positive. There's less danger of influencing the kids with our lyrics. The ones who really get deep down are usually the ones who take it more seriously. They get in there and take an axe and they break some heads and they break some backs. When I got back home to London after recording the new album somebody had broken into my place and taken everything. They came and 'Ate my stuff,' and I am not even a very rich boy. Imagine if they start doing this? I was pissed and I felt kind of raped. From then on that was enough for me. Some friends of mine, who are not really metal; they don't understand the dark side of all this stuff. They asked me questions about what kind of lyrics these are. I was trying to explain that it's all tongue-in-cheek, like reading a comic book: The Avengers or Super Heroes or Spiderman.

FERNANDO: Sometimes you have a very innocent idea in rock and roll and when you get popular suddenly the whole thing gets overly exaggerated. People see a message in there. In Krokus we try to be entertainers—otherwise you should throw your guitar away and go be a political leader. There's a very thin line between preaching to people and entertaining. We're concerned that with some ideas you give out the people will misunderstand them. So we better not go out and sing, 'You're going to break some heads and break some backs.' It might be fun for us, but somebody takes it seriously. They look at rock bands as messengers, as guides who have something to tell. Rock bands actually haven't much to tell. That's the truth.

GUITAR: Do you see the direction of heavy metal changing with bands like Def Leppard making the Top 10?

FERNANDO: Already in Europe metal means something else than in America. In Europe Def Leppard never was a

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metal band. You should see the metal bands there—they're bizarre. Metal is like the noise of a compressor. Most of the bands are absolutely terrible. In America they didn't lose their sense for melody—they call bands who play very hard and have melody heavy metal. In Europe, no way; no mercy! There it's like a religion. You have to be really bizarre. But even in Europe it's a minority. Bands can only survive for a year. They come up, have maybe one or two records because they're really strange and they have a following who tells them you're the best, you're the most bizarre. Then those kids grow up, those fans, and they change their lifestyles, and the band disappears. Because those bands believe they're the greatest they don't grow—they normally don't have much to offer in a musical way. Sometimes a band does keep on going, but those bands end up being image first and then message. They try to influence people or give them a black magic message, or white magic or whatever. But the music in these bands always comes in second. In the end they're trapped in their image, with all those leathers and studs.

GUITAR: The name Judas Priest leaps to mind.

FERNANDO: Judas Priest was always my favorite band. They were the first. But right now it's like the kids are as wildly dressed as them. It's nothing special anymore, so they cannot relate. But they have to go on and on with their image, and that's very dangerous and a very sad case. You cannot suddenly change your image because all the fans would resent it. It's not the music that counts there; it's the image. Krokus is not that way. We play heavy metal, but we play the music of heavy metal. We don't preach heavy metal. We are just too colorful as people to be in one way for twenty years. We know that some of these people are unhappy, the ones who are always dressed in leather and have to show their image. When it's hot outside, I want to wear shorts.

GUITAR: I understand you started off as a guitar teacher. How did you work with students?

FERNANDO: Back then I was a rhythm player and I tried to influence people in that way. They would come to me and want to jump on the most difficult and the craziest stuff. They didn't know that they weren't able to go for it. First I had them learn one song and really play it from the beginning to the end, learn the whole thing with all the chords, so that they can see how the song is built. Sometimes they only wanted to learn pieces. I tried to force them into learning the whole thing. The younger kids want to learn first through other guitarists.

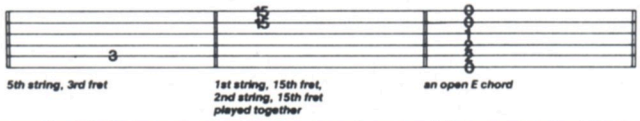
GUITAR: Who were some of the guitarists you learned through?

FERNANDO: For years we played Bluesbreakers stuff. Led Zeppelin was an absolutely great influence, even when Jimmy Page was not always playing the leads. He played off-the-wall stuff sometimes. Years later the whole thing became more sophisticated. John McLaughlin came in with his band—it was a new time, a new era of playing guitar a different way. Then, of course, Eddie Van Halen turned the whole thing around. In my opinion he's still the one who plays the most elegantly—very light like a feather. It's a progression that goes on and on. I expect maybe someone is going to come up with some absolutely crazy idea; some kid who is maybe 13 is practicing his ass off and is going to play maybe upside down, or with his feet. That's the fun thing about playing guitar. I hope there's always some surprise coming up. ■

TABLATURE EXPLANATION

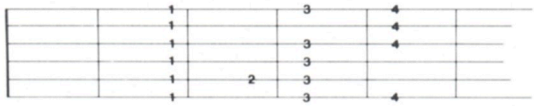
Definitions

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

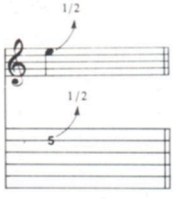


Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

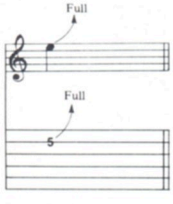
Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



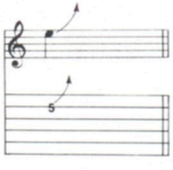
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



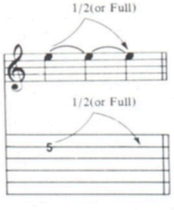
BEND: Strike the note and bend up ½ step (1 fret).



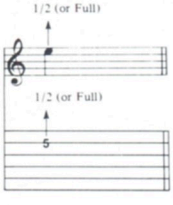
BEND: Strike the note and bend up a whole step (2 frets).



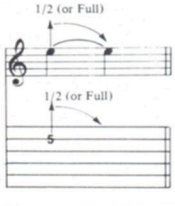
BEND: Strike the note and bend up an indefinite amount.



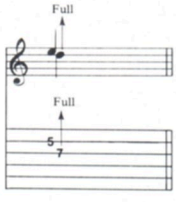
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



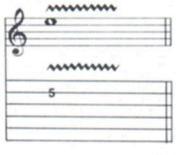
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



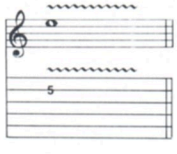
GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.



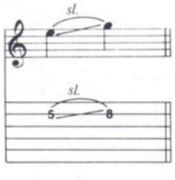
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



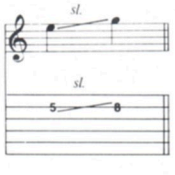
SHAKE OR EXAGGERATED VIBRATO: The pitch is rapidly varied by using a tremolo bar.



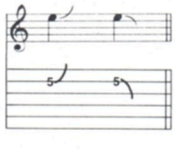
SHAKE OR EXAGGERATED VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand.



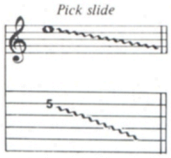
SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.



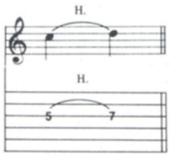
SLIDE: Same as above slide, but the 2nd note is struck.



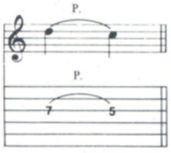
SLIDE: Slide to an indefinite pitch. Fret hand gradually releases pressure as the slide is played.



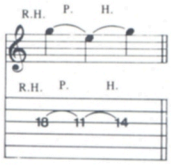
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



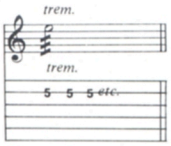
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



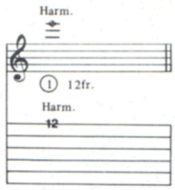
PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



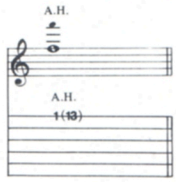
ARPEGGIATED HAMMER ON: Hammer on with middle finger of the *right* hand; Pull off to left hand 1st finger; hammer on to 4th finger left hand. This can occur on any series of three notes on one string.



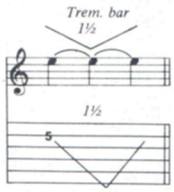
TREMOLO PICKING: The note is struck as rapidly and continuously as possible.



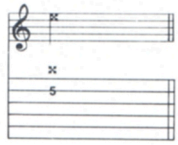
NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



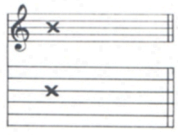
ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



Pitch of a note or chord is dropped up to a minor 3rd (3 frets) using the tremolo bar.



MUTED NOTE: The note is muted by the picking hand lightly touching the string(s) just above the bridge.



MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.

TWISTED SISTER GOES GUILD

Jay-Jay French uses the Skyhawk X-79 and Mark 'The Animal' Mendoza uses the Pilot Bass. *"Plug 'em in and play it LOUD, mutha."*

PERFORMANCE NOTES

Highway Star

Back in '72 when heavy metal was just a baby, THE record for guitar maniacs was **Machine Head.** Deep Purple initiated a sound influenced by classical music, blues, soul and a touch of pop. It was Ritchie Blackmore's playing, though, that got everyone excited. His style featured a real nasty blues feel with a clean but heavy tone—pure Stratocaster. He played cleanly picked riffs with heavy handed tremolo arm phrasing.

Highway Star begins with some nice chord voicings and builds to that heavy 8th note rhythm, a staple of heavy metal. Jon Lord's keyboard riffs have been adapted for guitar, and they're a lot of fun to play. Here are the highlights.

Note 1: This is a C with an A bass and can also be thought of as Am7. These accents should be very strong.

Note 2: Ritchie plays one note behind the keyboard solo, but his partial mute and 16th note improvs add to the driving feel of the song. Where the chords enter (Am, E, Gm, D) the keyboard plays 16th note triads. Try to pick these off the record or, even better, try to play them.

The guitar solo features two guitars, which sometimes play in harmony.

Note 3: Lead guitar two starts on the lower harmony (F) and this major 3rd sounds wild after the minor feeling has been set up. Two bars later guitar two has taken the upper voice and maintains it for the rest of the solo.

Note 4: Guitar two is playing up a minor 3rd, essentially playing C pentatonic minor over A pentatonic minor, giving out a slightly warped sound.

Note 5: Get out your fast pick for these riffs; again we have a minor 3rd harmony.

Note 6: Here we are striking two fretted notes and the open high E string twice. At this point both guitars are doing this in harmony.

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Note 7: The last five bars of the solo have both guitars sort of stepping on each other. The last bar has two classic examples of Blackmore's tremolo arm deviations stacked on top of each other. **Note 8:** The song ends with a descending riff, another Blackmore trademark. If you want to have a great time, get another guitarist and go to town on this one.

Andy Aledort

Midnight Maniac

The opening and closing passage is in 3/4 time (switching to 2/4 time for a measure in order to lose a beat); the rest of the song is in 4/4. Though not a rhythmically complex piece, the rhythms help keep the song moving and interesting.

The guitar solo begins with a G5 chord moved up two octaves (G). The 16th note strum combined with electronic effects makes this passage sound almost like an electronic keyboard and functions to establish a new tonality. Next, the almost strummed ascending scalar movement brings you nicely to another tonality change and perhaps the real beginning of the solo. The first two measures of the triplet-scalar-turns is centered in A major. The second two-measure phrase is centered around G major. The final three measures are built from a G pentatonic scale. After the solo the tonality immediately switches back to E major, the key of the chorus, without so much as a hint of a pivot chord. To sum up, concentrate on the rhythms and be aware of where the song is going tonally. This will make your playing smoother and more logical.

Mike Gelfer

General Lee

In playing Steve Morse's *General Lee,* note that the sections having a bass line with a chord on top are played using the pick to play the bass note and the remaining fingers to pluck the chord. Albert Lee plays the first and third solos, and Steve plays the second and fourth. Note the more trebly sound of Albert's guitar, his effective use of double-stops and his characteristic phrasing. In Steve's first solo, notice the "pedal-steel" effect which he produces, and the transition to a more rock-flavored feel in his second solo. In playing Jerry Peek's bass solo, the A-note triplets are played by first striking the open A string with the thumb, then hammering on at the fifth fret of the E string, producing the second note, then striking the open A string again to produce the third note of the triplet. Jerry plays the entire tune with his thumb, with the exception of the fast triplet run towards the end of the melody. His techniques, combined with drummer Rod Morganstein's rhythmic playing, provide a solid foundation for the tune.

Howard Cohen

All Night Long

Like many rock arrangements of the 80's, Billy Squier's *All Night Long* uses one plain triad and no 7th chords. Billy is fond of the open 5th sound which is used here almost exclusively. After an intro of electronic sounds and effects using reversed tape (another Squier trademark) the main lick A is set up. After the vocal comes in, other versions of A, marked B and B1 appear under it. At C we have adapted the synthesizer lick for the guitar. Note how, although the notes of the lick remain the same, the changing harmony below drives the figure forward. The guitar solo that follows is full of the usual Squierisms: bent notes, tremolo bar dips, exaggerated vibrato, unison bends, right hand taps and left hand trills. As always, the solo is well thought out and moves logically towards the last ascending scale passage that sets up the explosive return of the vocal. Then, after two repetitions of the opening lick A, the final fade brings this arrangement to a highly satisfactory conclusion.

Dan Fox

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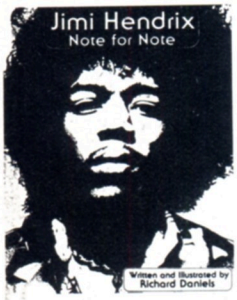

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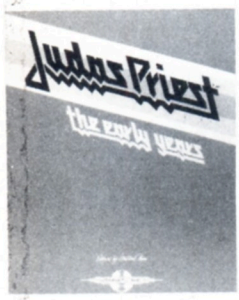

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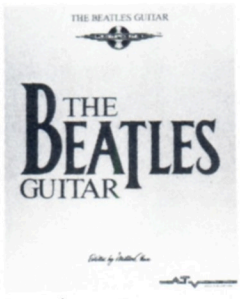

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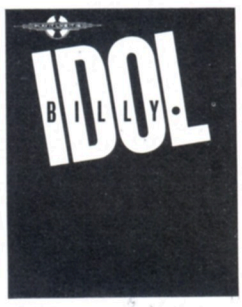

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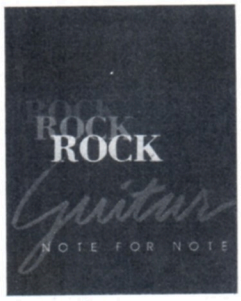

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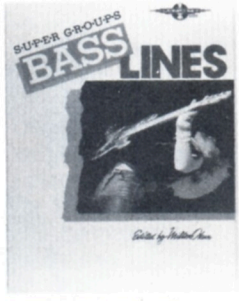

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Continued from page 46

BILLY SQUIER

After I get up I tune my guitars. I fix my face, as they say. After the show I usually talk some more. I don't generally go out a lot at night.

GUITAR: Would you say your life changed after the success of *The Stroke*?

BILLY: In terms of the business, I didn't go over the top one day and just start thinking that I was a big star. It really didn't change anything that much. I guess I just had a very good upbringing. To be honest, I had to deal with failure for so long, I was ready to try success. I didn't think it would be any worse. I probably felt a bit more secure—and sometimes a bit more insecure. That always happens. I mean, I feel the same way now. The further I go, in some ways I feel more secure, in other ways I feel terribly insecure. You're always riding that roller coaster. On stage I'd say I'm secure. But I still think about being somewhat vulnerable out there, naked to the world, so to speak. With songwriting I don't feel insecure at all. I feel very secure about exposing my insecurities in my songwriting. Sometimes I feel insecure as to whether I'll be able to write more songs. But I don't really worry about it.

GUITAR: Have you considered producing your own records?

BILLY: Not to slight Jim or Mack, but I do produce my albums. Of course, if I produced any of my albums without them, they wouldn't be as good as they are. I always run the risk of alienating producers when I say this, but I don't deal with producers; I take producers and make them my assistants. I take these guys for a specific talent that I want to incorporate into my style, and I really suck that out of them. But I think I can produce better records for myself with someone else there. They can see things that I might not. In the same way, if I were to produce someone else, I could provide many more insights into someone else just by virtue of my being an outsider. I could produce very good records for other people, but as long as I'm an artist I can't split myself up. I do think the time will come when I will spend a little time doing that, if the right situation presents itself. New things excite me.

GUITAR: How is your relationship with Bill Aucoin these days?

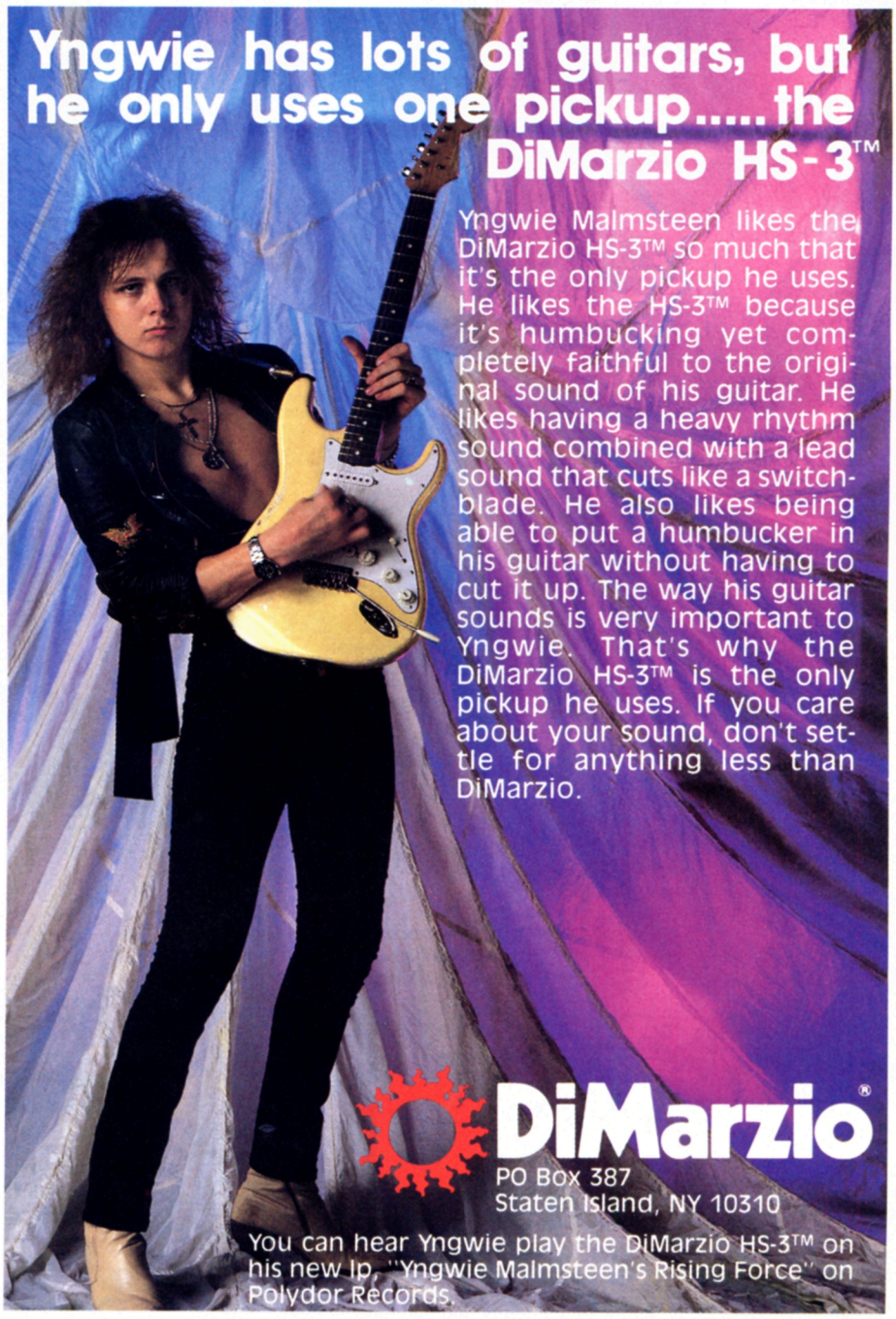
BILLY: We don't see each other a lot. But we get along. We buried the hatchet, whatever our differences were. He's found another Billy (Idol) to take my place, which is great. I'm very happy for him and I'm sure he's happy for me. He'd better be. In addition to Bill, I also learned a lot from Gene Simmons. He was a very savvy businessman. I remember when Kiss wanted Piper to open for them. I wanted to thank Gene because Bill told me it was Gene's idea. So I thanked him for taking us out on the tour and he said, 'I'm not doing it for you. I'm doing it for us, 'cause you're going to sell tickets.' That wasn't a callous thing to say; it was smart. Gene is selfish, but wisely so, not to hurt other people. He has a very clear idea of what's good for him.

GUITAR: You returned the favor with Def Leppard.

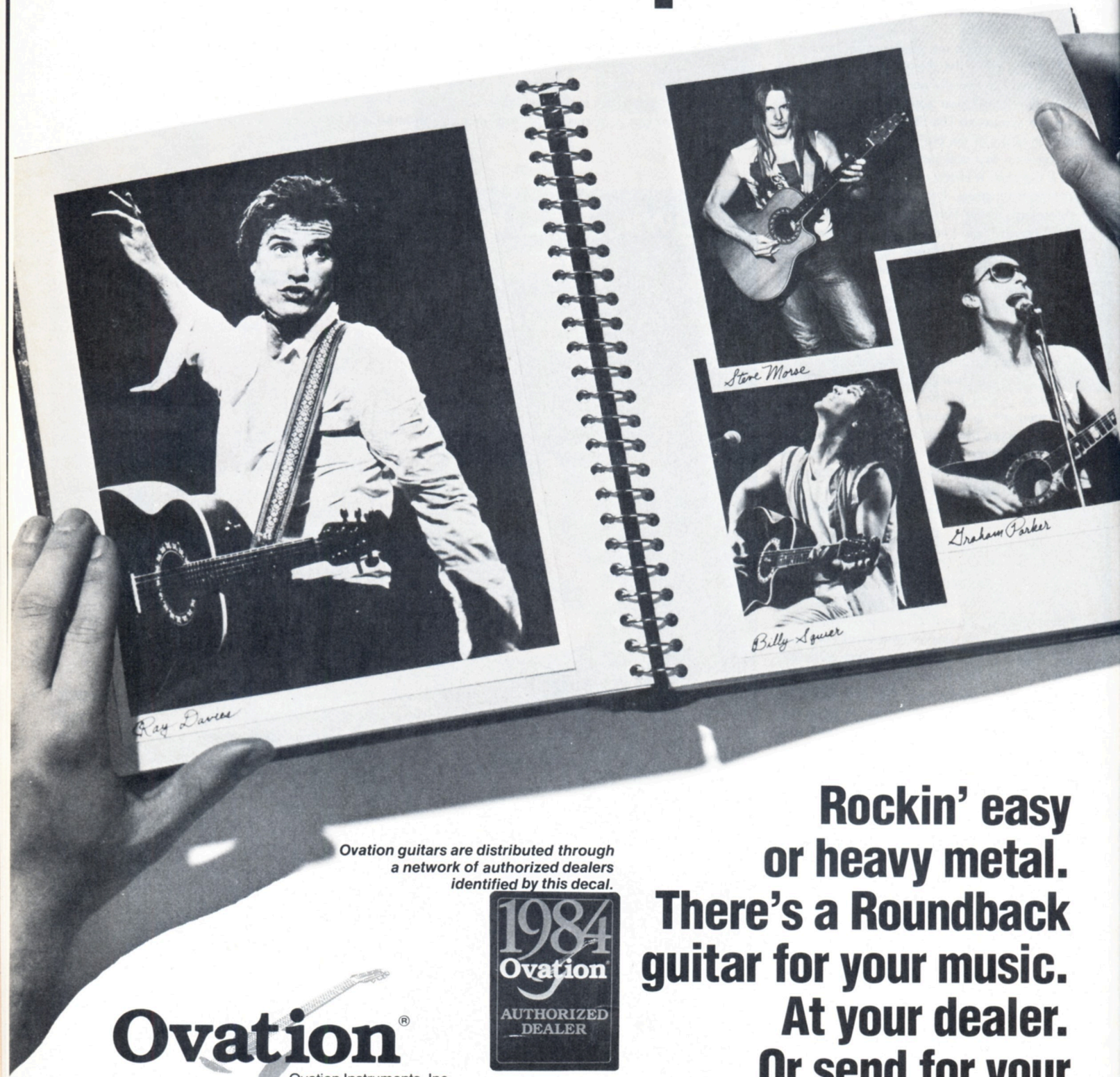
BILLY: I thought it was good business. I thought the show would bring people in, that they would get double their money's worth. Now we're going out with Ratt, which is a similar situation, I guess. They've got a strong record out and I hope they'll put up a good fight, so to speak. I like to have someone go on before me who sort of makes me sharpen up my wits.

GUITAR: How did you feel about turning thirty and still being a relative unknown?

BILLY: That was one of my nightmares, which is really very silly, because age is relative. But I did feel I didn't have too many more shots. I kept saying, 'This is the last one.' But I was a success at 31, and it felt just as good, maybe better than if it had happened earlier. I was better prepared to deal with it. Hopefully I'll never have to struggle like that again. But one never knows. I don't take anything for granted. ■



Ovation's rock scrapbook.



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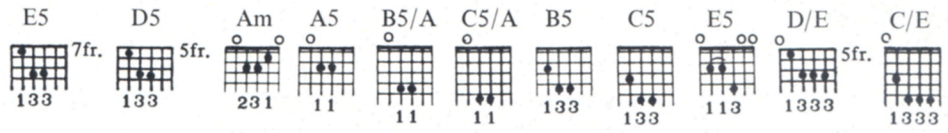
Tablature Explanation see pg. 54

ALL NIGHT LONG

As recorded by Billy Squier

(From the album SIGNS OF LIFE/Capitol ST-12361)

Words and Music by
Billy Squier



Brightly (♩ = 170)

Electronic effects and reversed tape sounds

A

VII pos.

(muffled strings)

H H H H H

E5 A continues under

A continues under

I get up, (out,) I run through the world_ like a fire_
I roam through the streets_ like a ti -

D5 E5 A con't.

ger. Heat it up,___ I
Let it out,___ I

D5

swim in the flames_ of de - sire.___ Chase_
swing like a bird___ on a wire.___ Ev -

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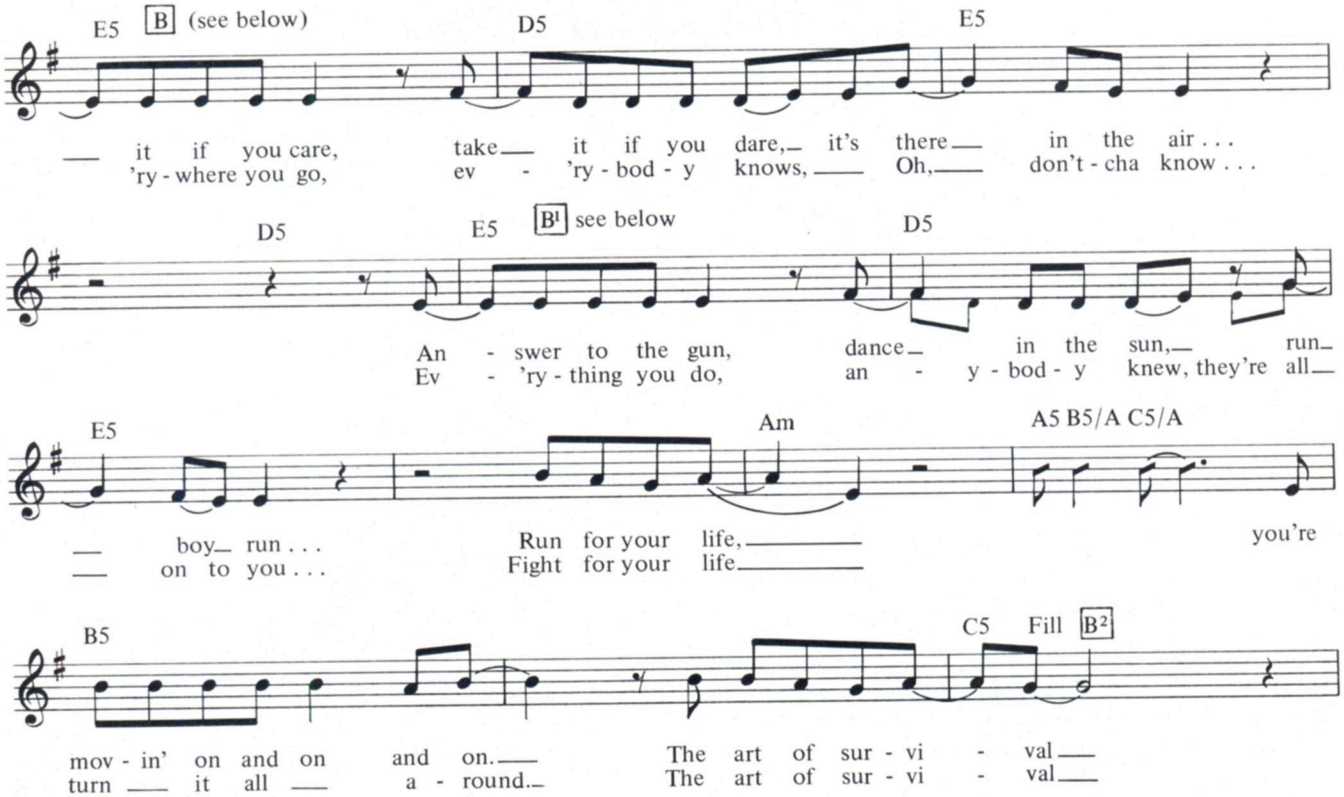
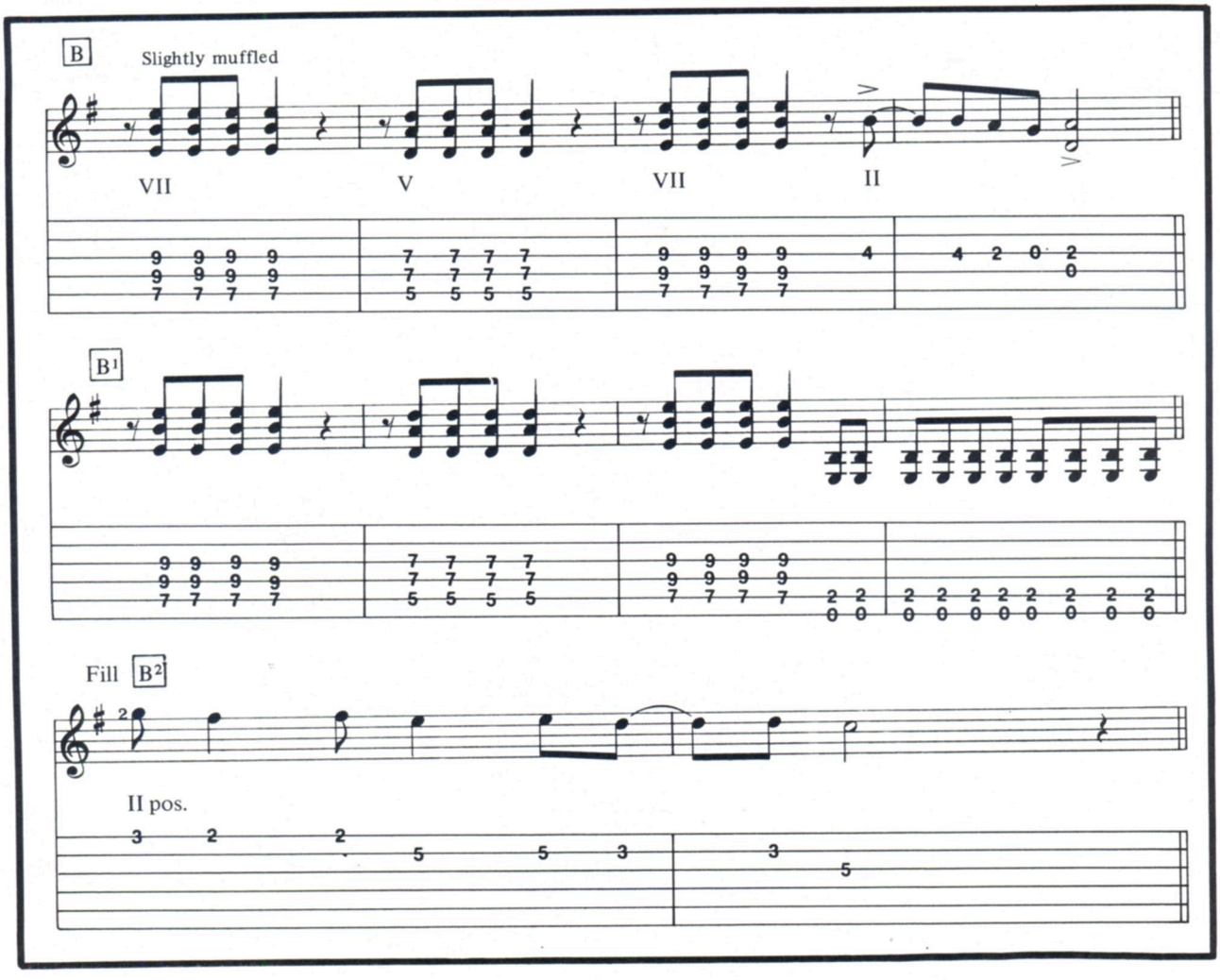
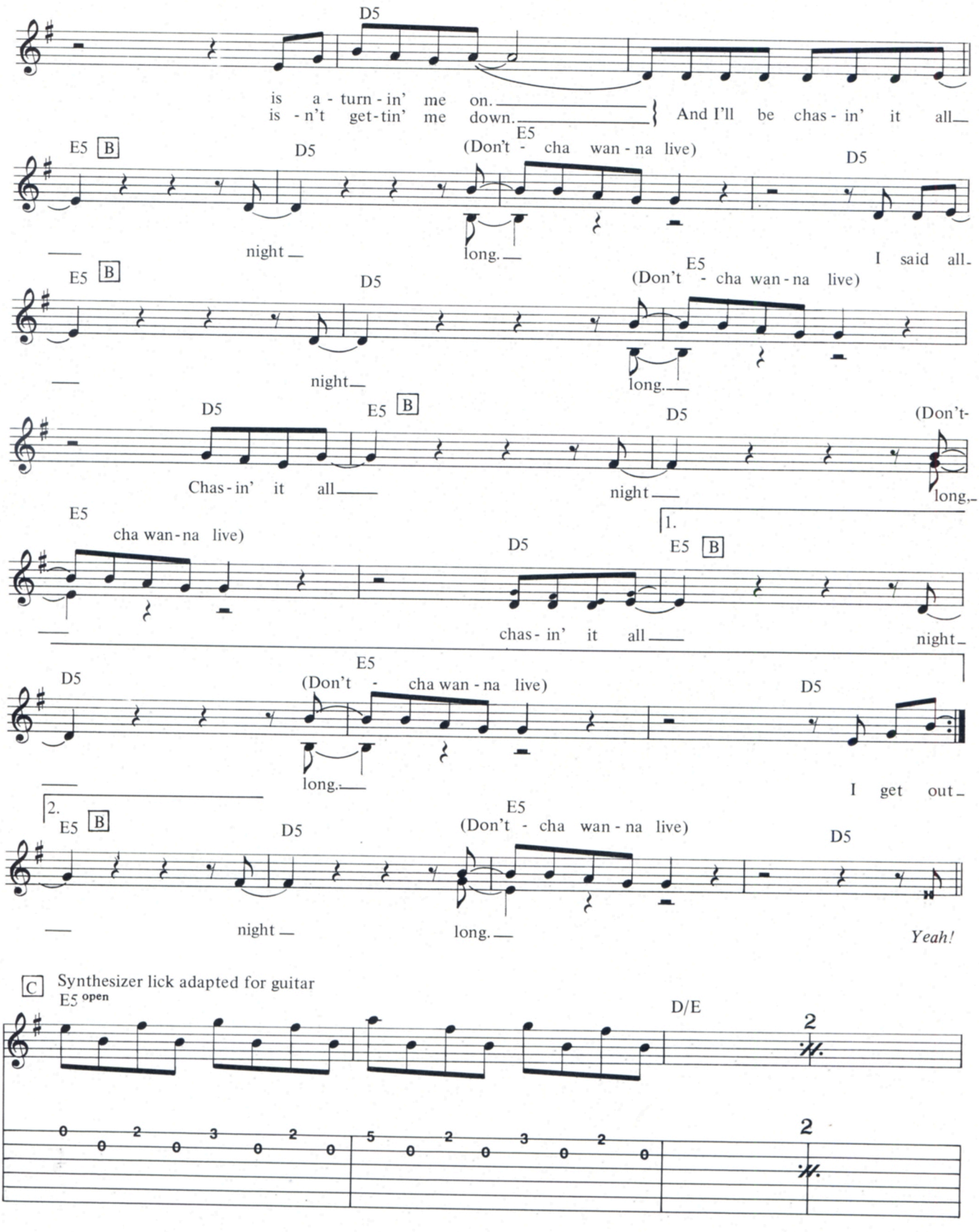
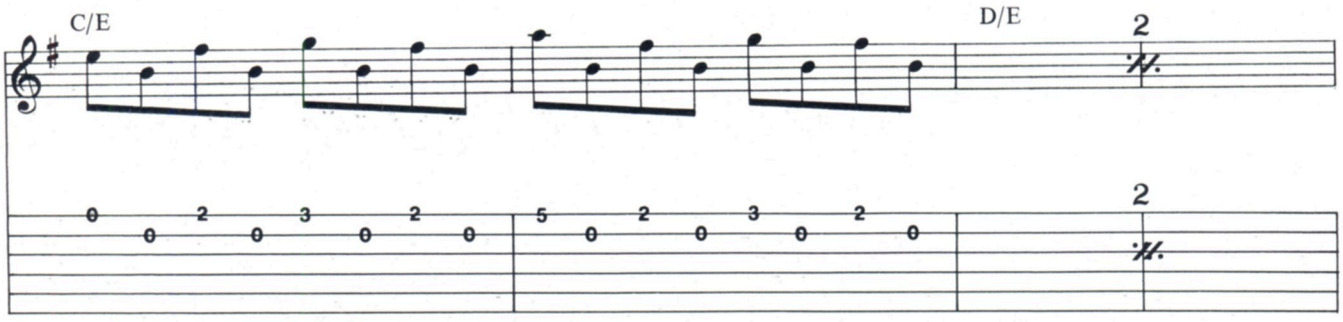
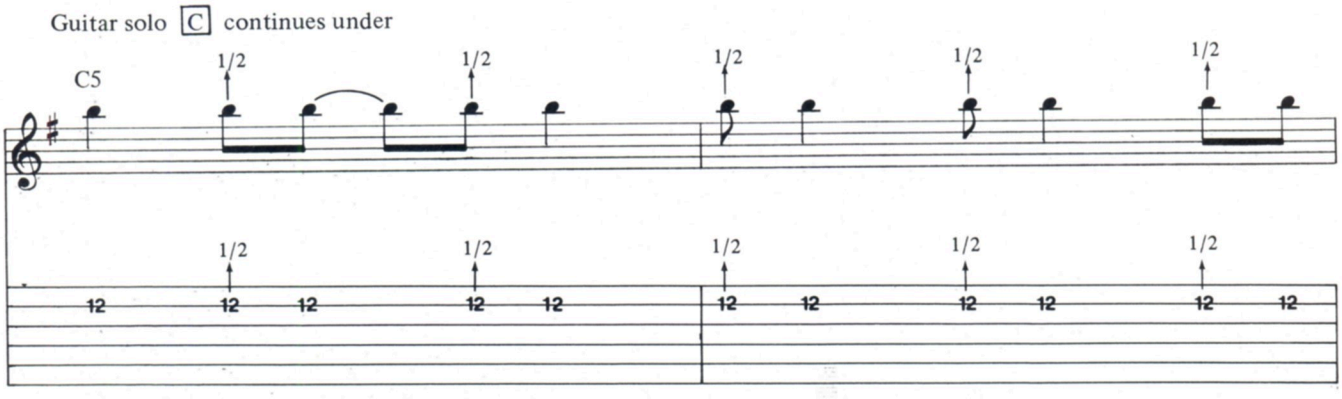
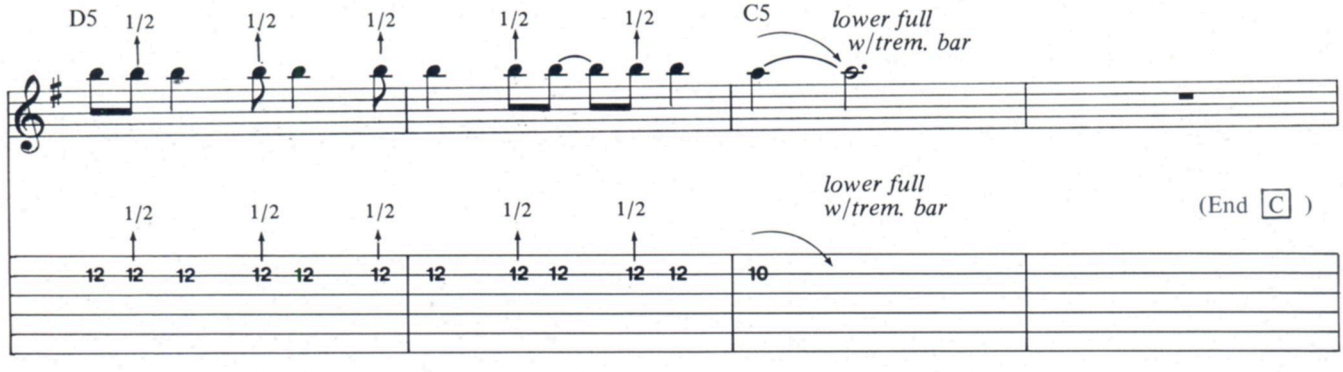

E5 B (see below) D5 E5
it if you care, take it if you dare, it's there in the air . . .
'ry - where you go, ev - 'ry - bod - y knows, Oh, don't - cha know . . .
D5 E5 B1 see below D5
An - swer to the gun, dance in the sun, run
Ev - 'ry - thing you do, an - y - bod - y knew, they're all
E5 Am A5 B5/A C5/A
boy run . . . Run for your life, you're
on to you . . . Fight for your life
B5 C5 Fill B2
mov - in' on and on and on. The art of sur - vi - val
turn it all a - round. The art of sur - vi - val

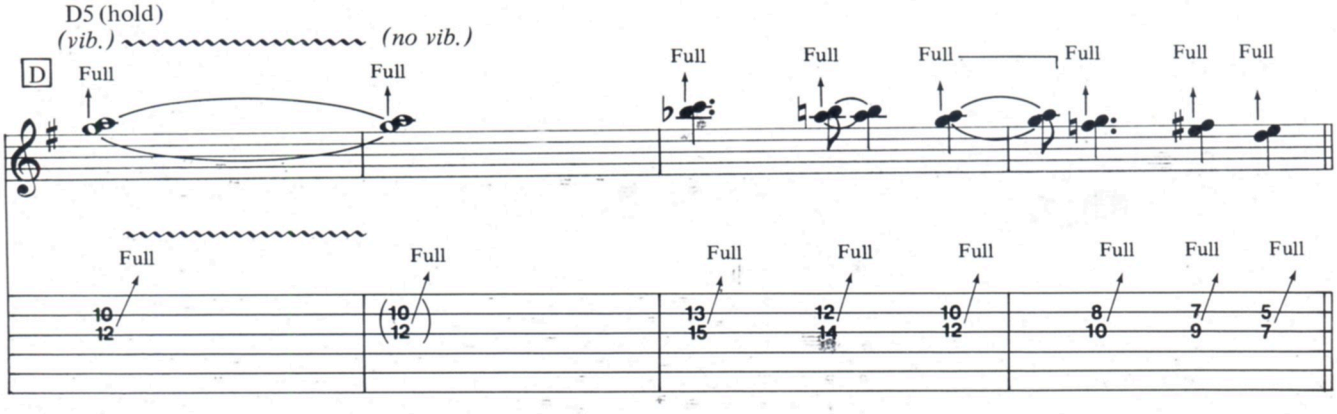

B
Slightly muffled
VII V VII II
B1
Fill B2
II pos.

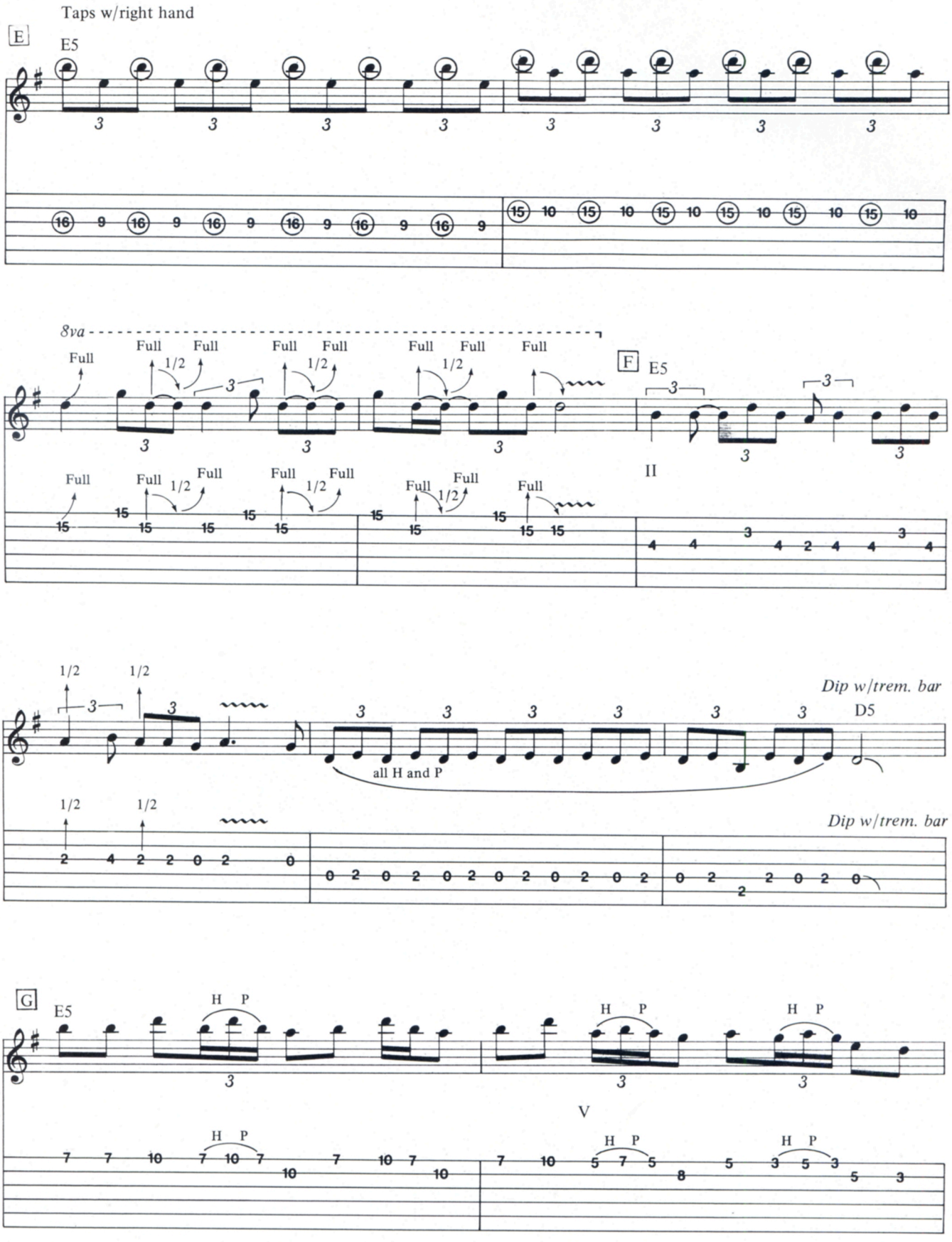

D5
is a - turn - in' me on.
is - n't get - tin' me down.
And I'll be chas - in' it all
E5 B
D5
E5
(Don't - cha wan - na live)
D5
night
long.
I said all
E5 B
D5
E5
(Don't - cha wan - na live)
night
long.
D5
E5 B
D5
(Don't-
Chas - in' it all
night
long,
E5
cha wan - na live)
1.
D5
E5 B
chas - in' it all
night
E5
D5
(Don't - cha wan - na live)
D5
long.
I get out
2.
E5 B
D5
E5
(Don't - cha wan - na live)
D5
night
long.
Yeah!
C
Synthesizer lick adapted for guitar
E5 open
D/E
2
2
0 0 2 0 3 0 2 0
5 0 2 0 3 0 2 0

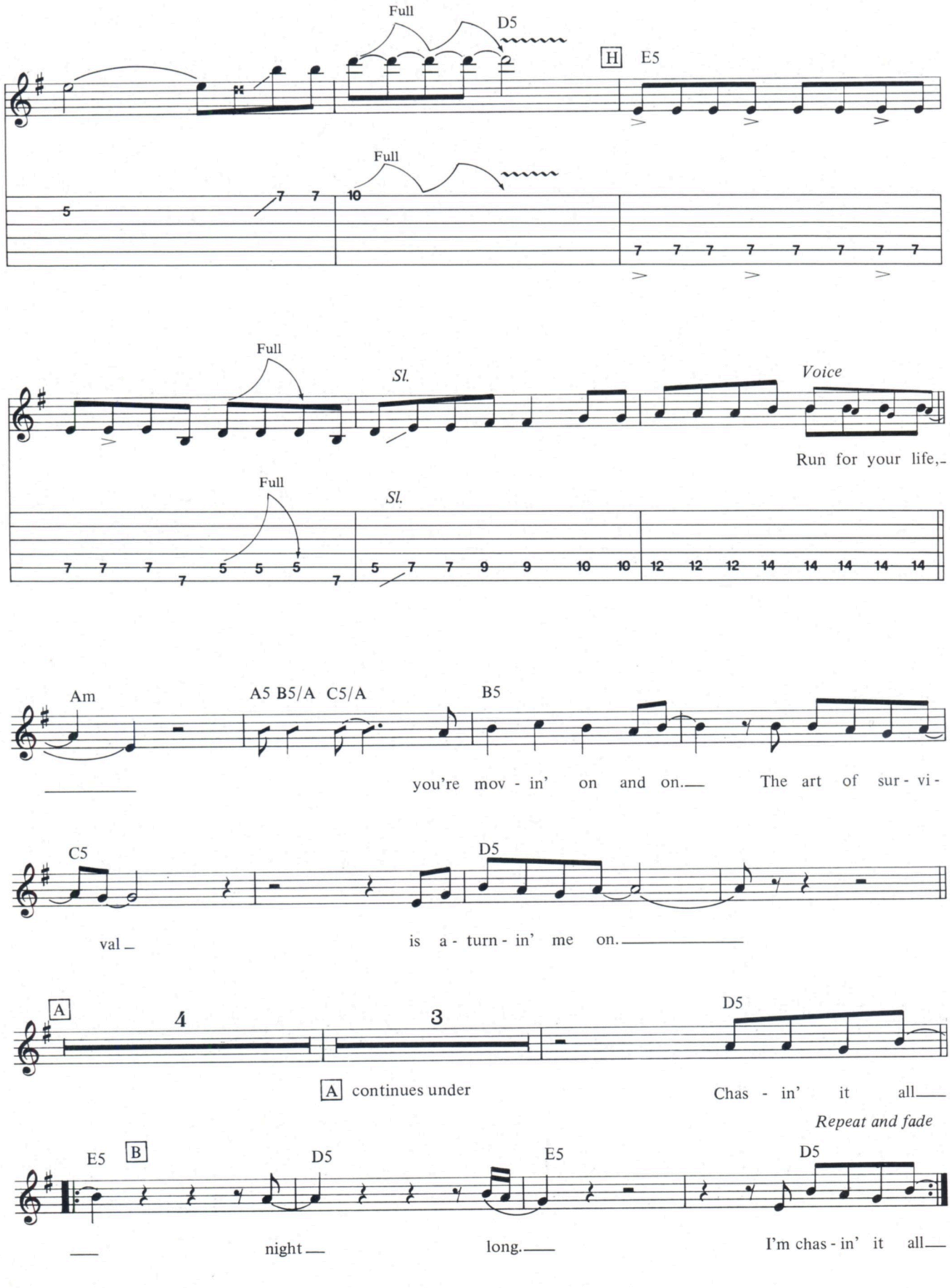

C/E
D/E
2
2


Guitar solo C continues under
C5
1/2


D5
1/2
C5
lower full
w/trem. bar
lower full
w/trem. bar
(End C)


D5 (hold)
(vib.)
(no vib.)
D
Full


Taps w/right hand
E
E5
8va
Full
1/2
F
E5
II
Dip w/trem. bar
D5
all H and P
Dip w/trem. bar
G
E5
H P
V


Full
D5
H
E5
Full
Full
Sl.
Voice
Run for your life,
Full
Sl.
Am
A5 B5/A C5/A
B5
you're mov - in' on and on.
The art of sur - vi -
C5
D5
val
is a - turn - in' me on.
A
4
3
D5
A continues under
Chas - in' it all
Repeat and fade
E5
B
D5
E5
D5
night
long.
I'm chas - in' it all

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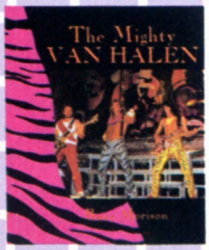

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Continued from page 51

BLACKMORE

cial and many people might not be into it, but done in the right surroundings and at the right tempo, it could be acceptable. But as Pete Townshend of the Who once said, "It's no good progressing, unless you take the audience with you."

GUITAR: Is that something you might do on a solo album then?

BLACKMORE: To be totally honest, I'm not really into solo albums. It would be very easy for me to do my own album, but what would I achieve? Rainbow is more or less a solo thing as far as I'm concerned anyway. I like playing heavy riffs and I like working with a singer who can project. I've only come up with two instrumentals in the past three years and I'm very proud of them. But if I were asked to put eight instrumentals on an album, half of them would be rubbish. I could do it, but no headbangers would relate!

I have a lot of melodies stored up in me, but they're very off the wall and wouldn't be for the market I've got at the moment. Most of them are very slow and miserable—but that's me. I'm a misery and proud of it really! I like to have a laugh, but quite often I have to be really down before I can start to laugh. I can't stand being in situations where everybody's trying to be happy.

GUITAR: What sort of music do you tend to listen to at home?

BLACKMORE: I still listen to a great deal of classical music and I'm getting far more into Indian forms. That's the type of music that moves me because I find it very dramatic. Singers, violinists and organists are generally the musicians I enjoy listening to most of all. I can't stand guitarists!

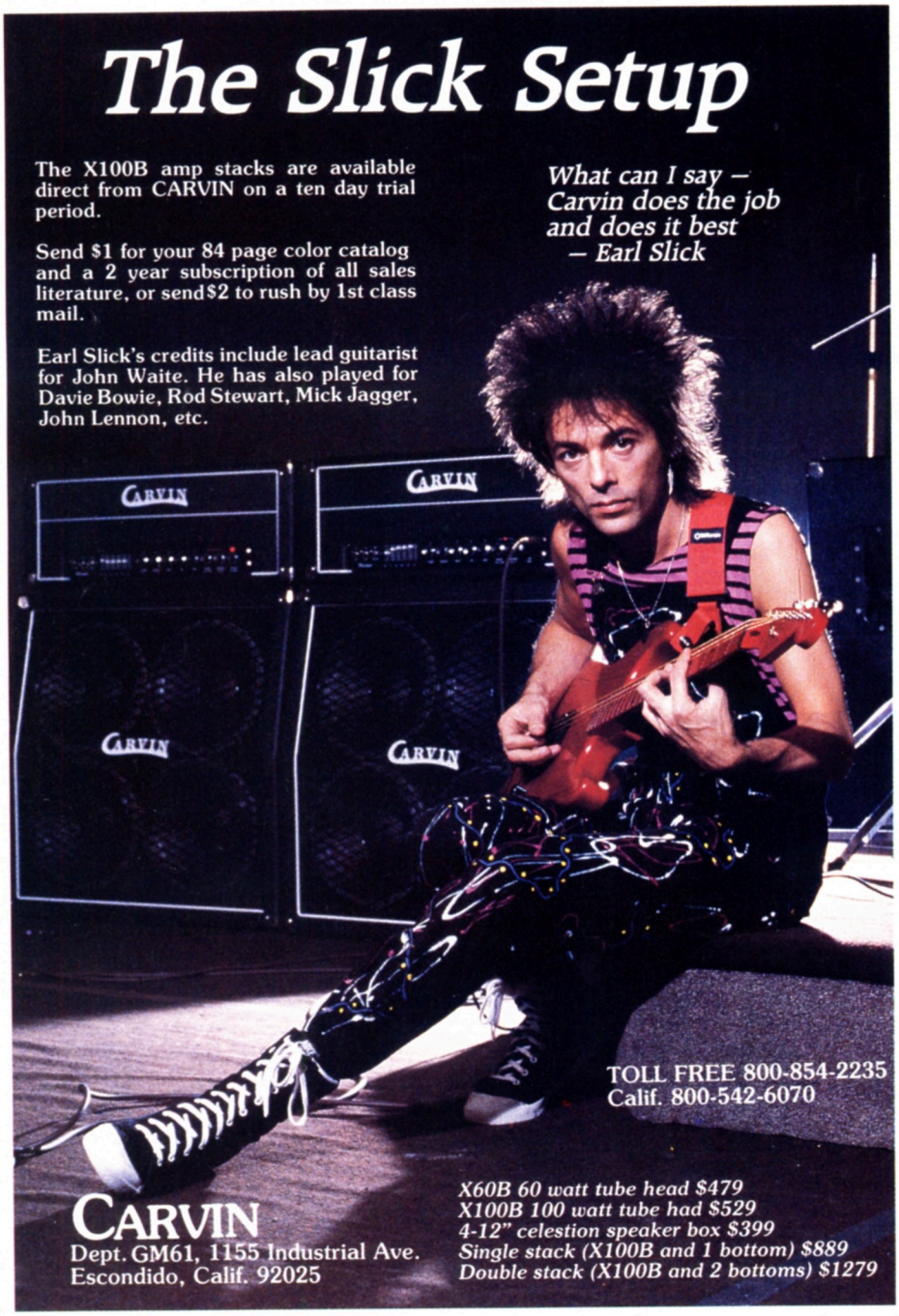
GUITAR: Although you say you can't stand them, which guitar players do you admire?

BLACKMORE: There aren't that many. Jeff Beck's an obvious choice because he's still very consistent. He may only bring out an album every two years, but when he does it's always good. I suppose you could say I'm more into the old school of guitar players, simply because I haven't heard many new ones I particularly admire.

GUITAR: Which new generation guitarists have impressed you?

BLACKMORE: Edward Van Halen is very good, although he tends to be rather erratic. He reminds me of Chopin because he's so unorthodox and whenever a solo spot comes up he goes absolutely crazy. He comes out with some incredible runs and great use of harmonics, but his solos tend to have very little to do with the actual songs. Mind you, with someone like David Lee Roth singing, there's not much of a song anyway. I suppose the reason Van Halen goes crazy is because he's frustrated. But you can't put him down because he plays so well.

The only other guitarist who comes to mind is Michael Schenker. He has some great melodies in his head. Some of his playing on his first solo Lp was very good and reminded me of Jan Akkerman (Focus), but at half tempo. Schenker's got the melodies though, which is important. I've noticed that these days very few people are coming up with good melodies and that's why there are so few songs. Abba can do it and, in fact, when I went to Mexico earlier this year all I listened to were Abba tapes. That must mean something—maybe I'm getting old! ■



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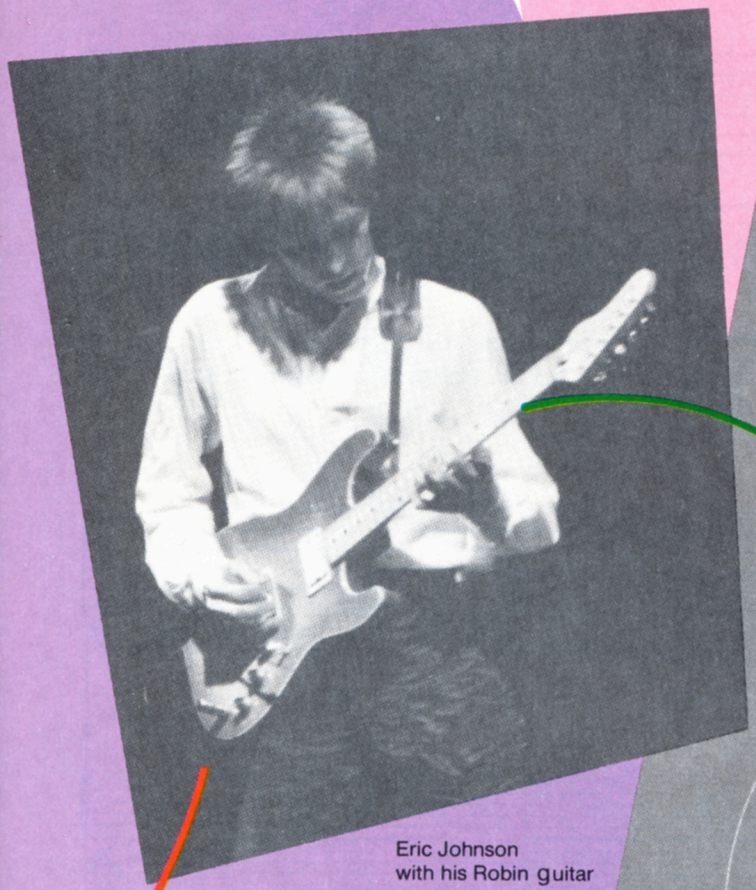
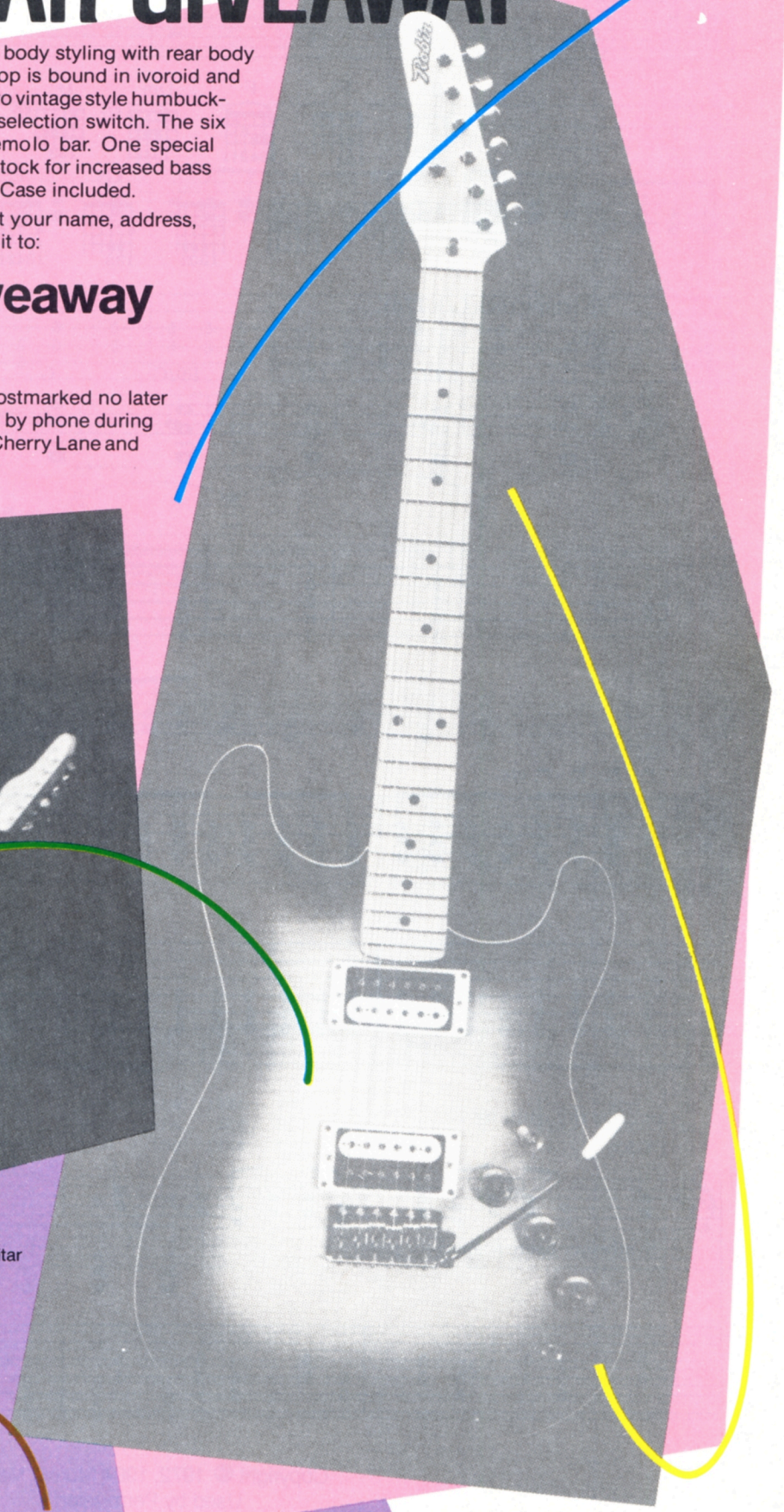


Eric Johnson
with his Robin guitar



GUITAR™
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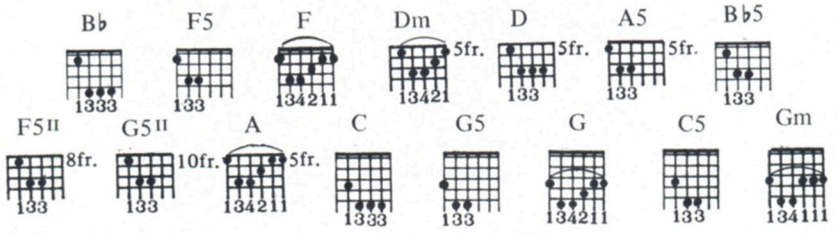
Tablature Explanation see pg. 54

HIGHWAY STAR

As recorded by Deep Purple

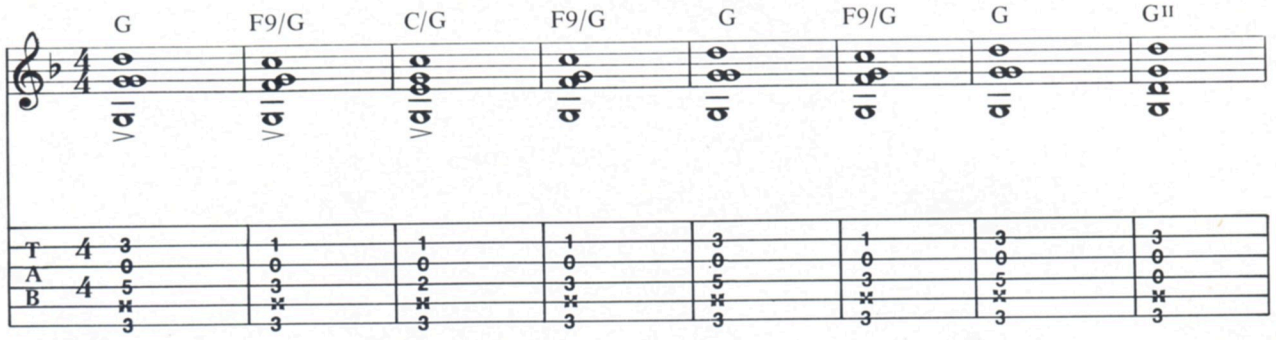
(From the album MACHINE HEAD/Warner Brothers BS4-2607

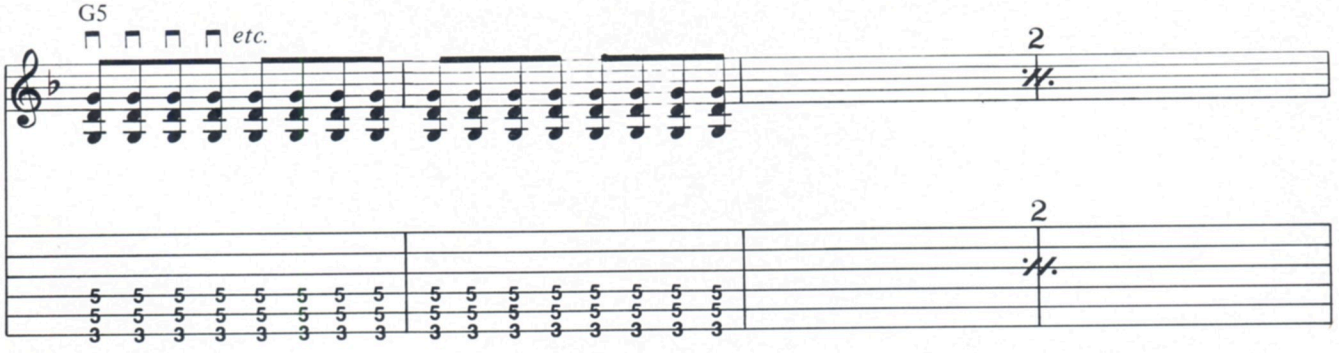
Words and Music by
Ritchie Blackmore



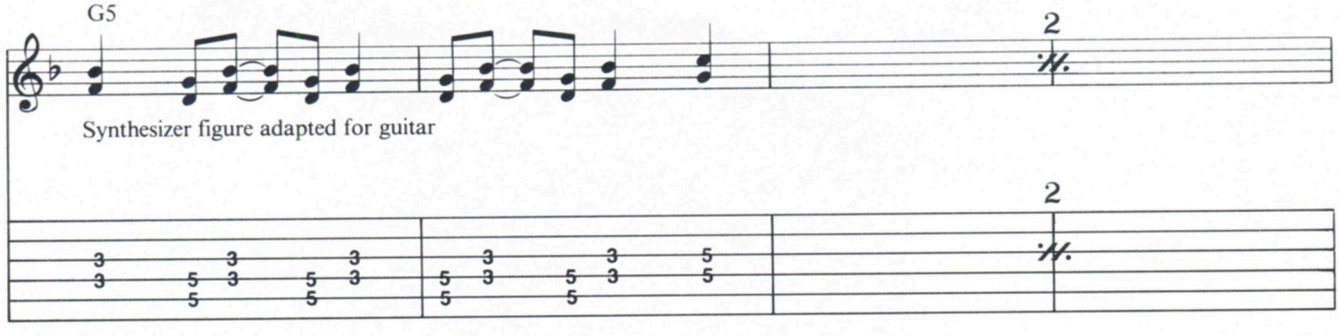
Up tempo rock (♩ = 176)

Intro.





Continue rhy. guit. fig 1



Synthesizer figure adapted for guitar

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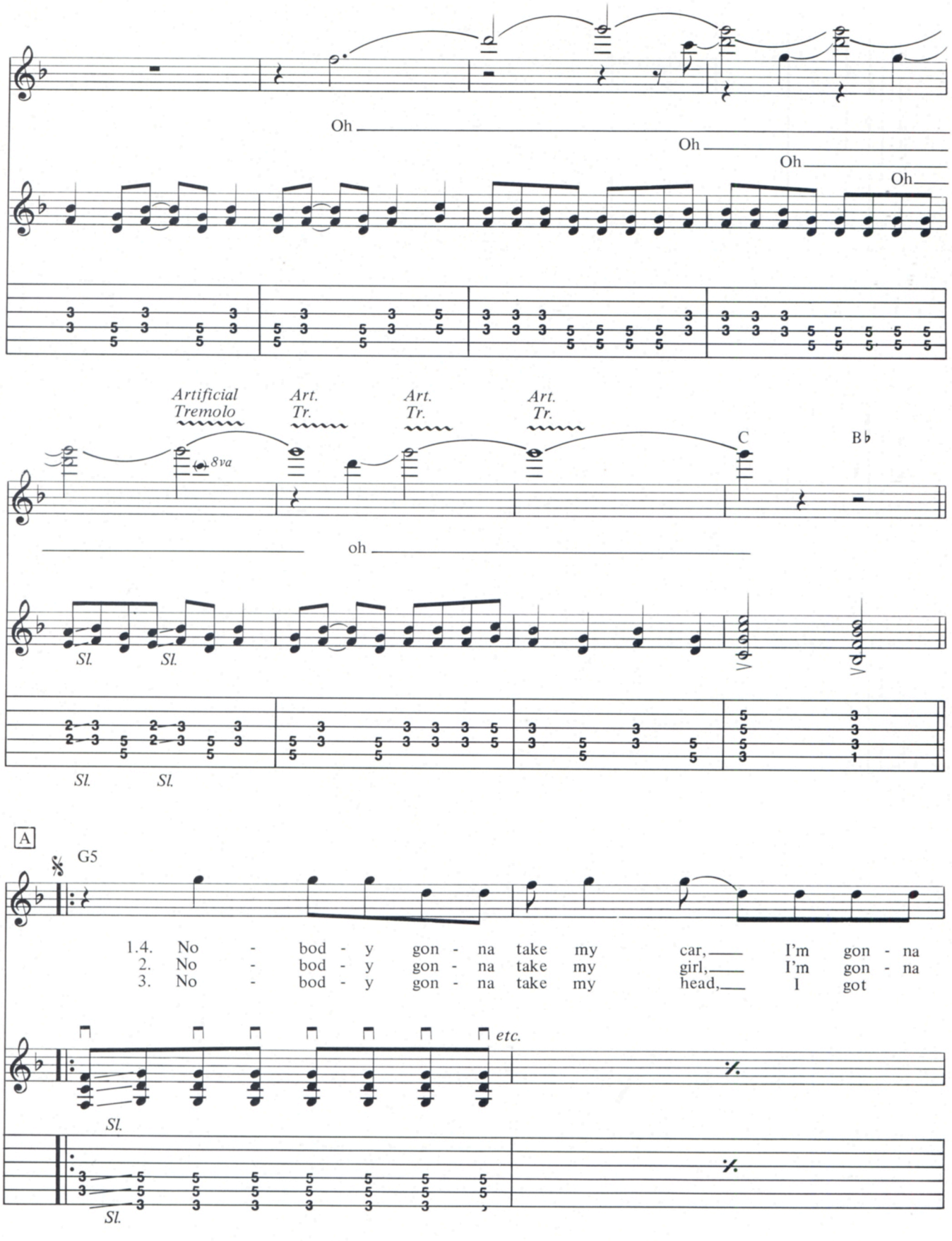
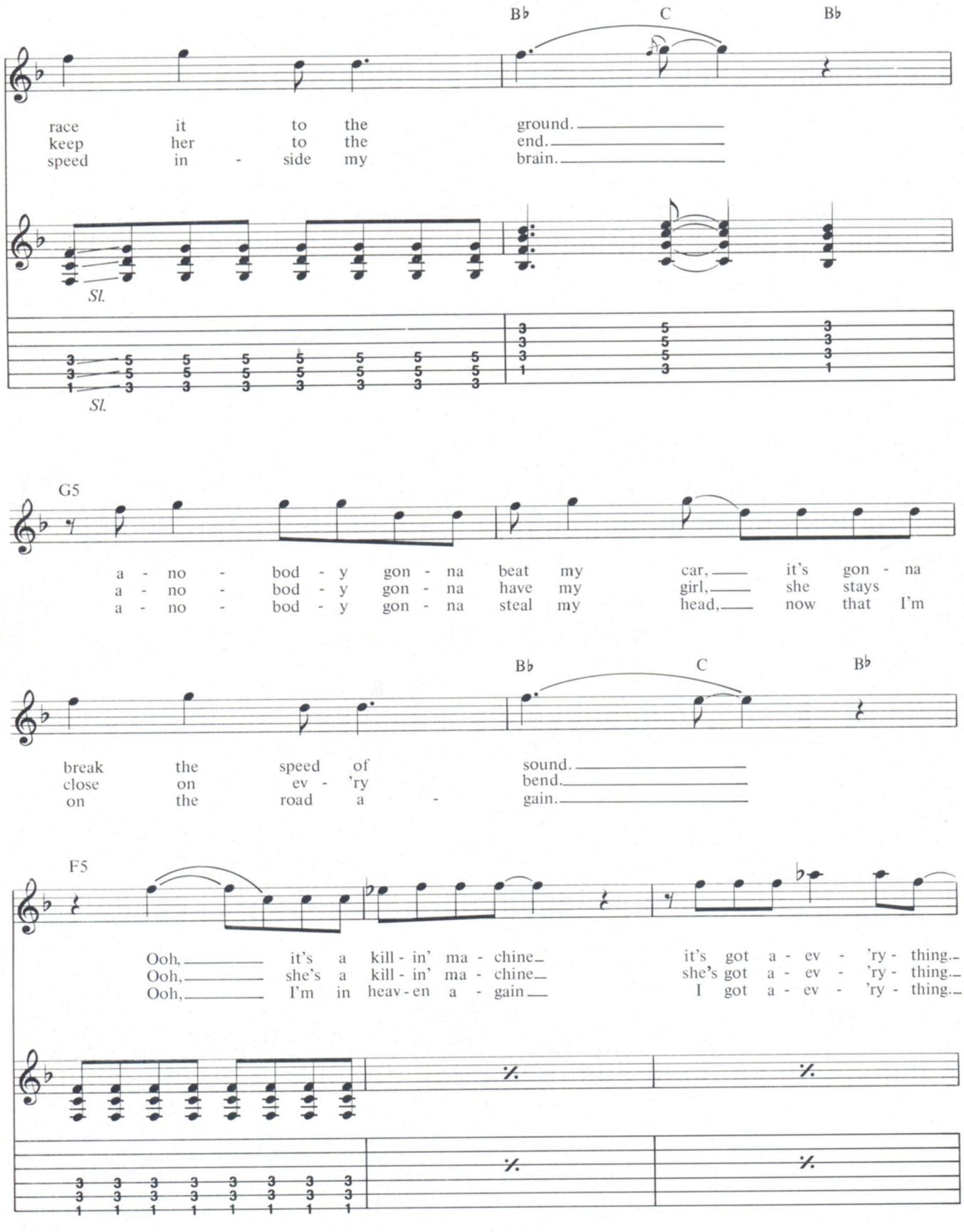
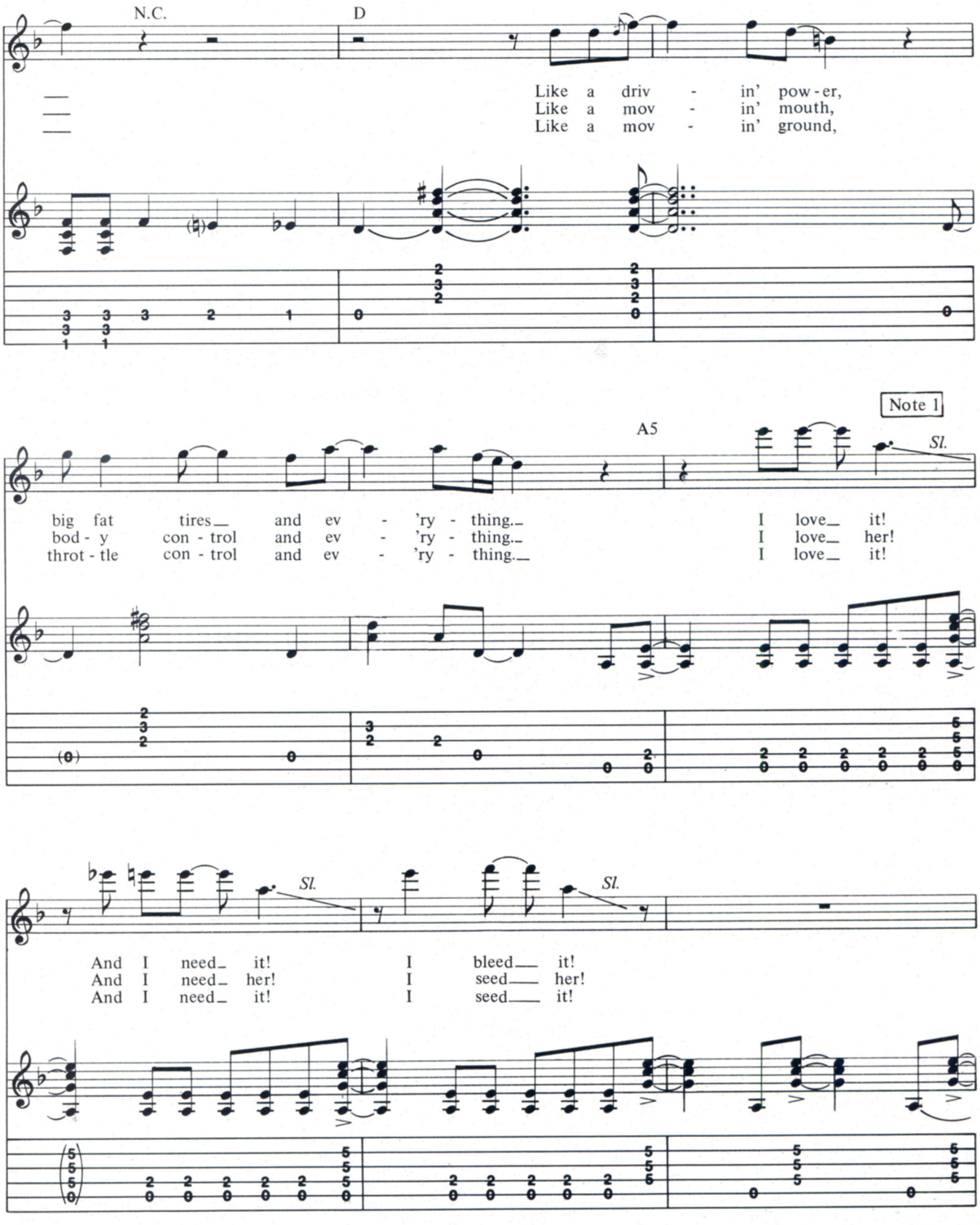
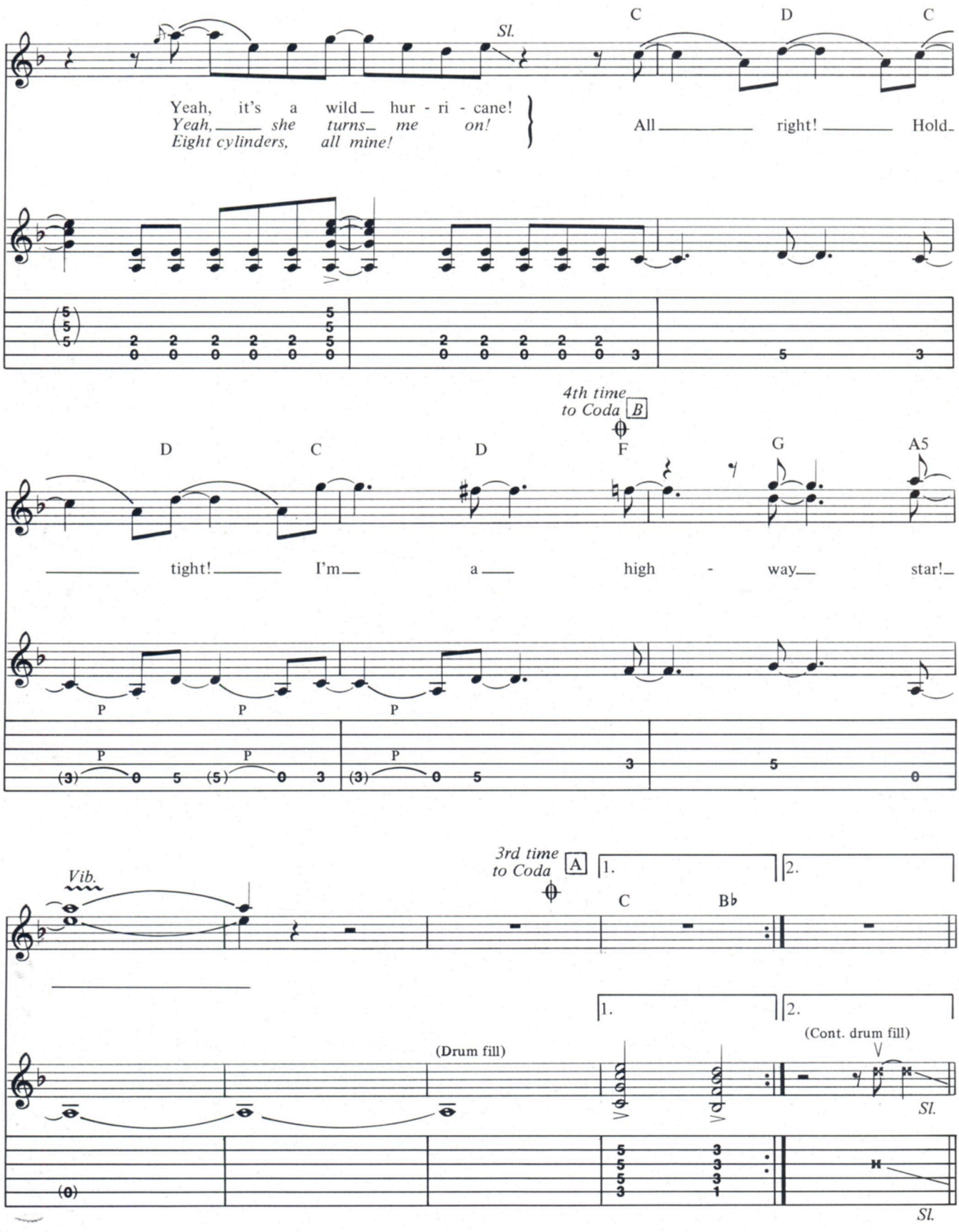

Oh
Oh
Oh
Oh
Artificial Tremolo
Art. Tr.
Art. Tr.
Art. Tr.
8va
C
B♭
oh
Sl.
Sl.
Sl.
Sl.
A
G5
1.4. No - bod - y gon - na take my car, I'm gon - na
2. No - bod - y gon - na take my girl, I'm gon - na
3. No - bod - y gon - na take my head, I got
etc.
Sl.
Sl.

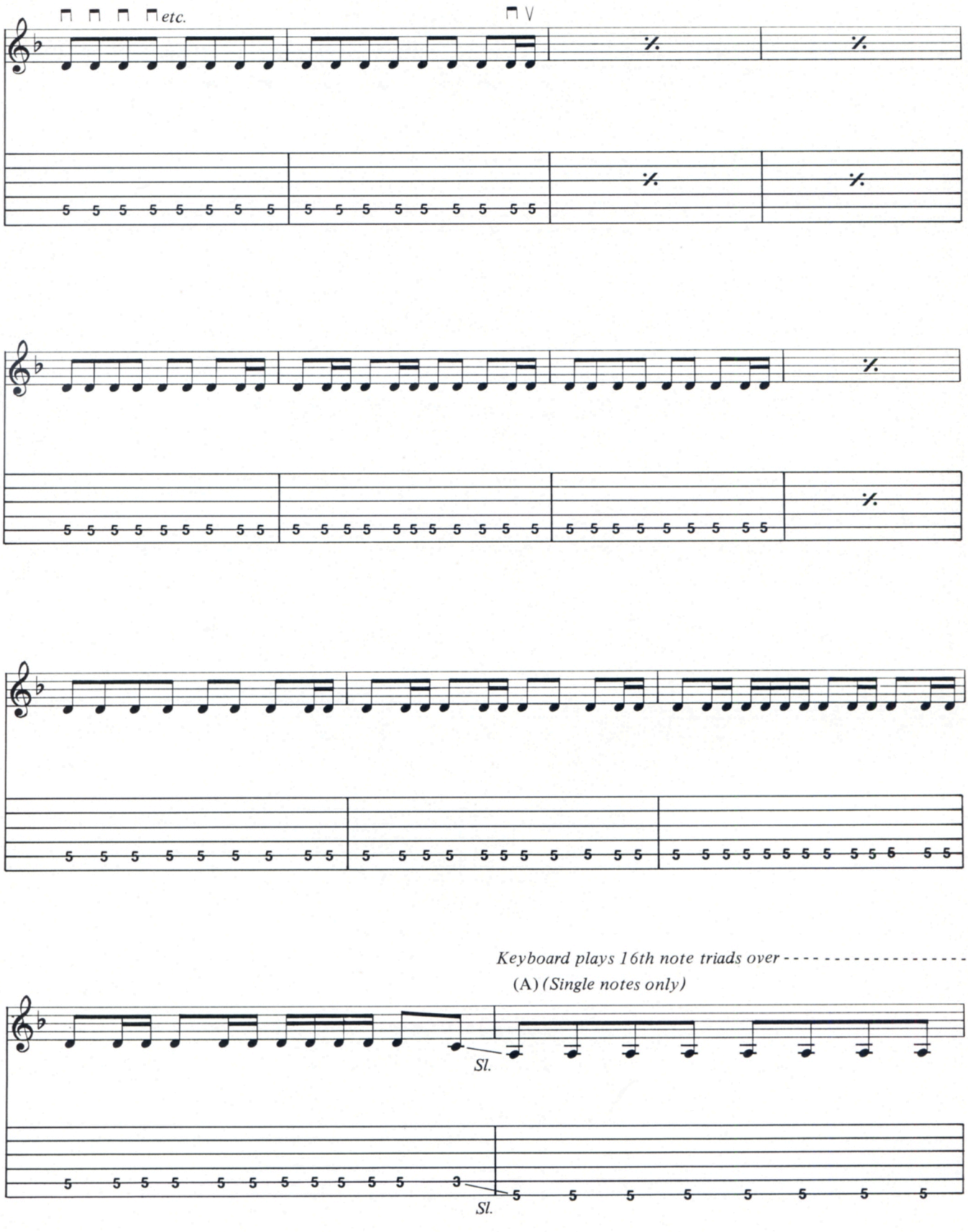

B♭
C
B♭
race it to the ground.
keep her to the end.
speed in - side my brain.
Sl.
Sl.
G5
a - no - bod - y gon - na beat my car, it's gon - na
a - no - bod - y gon - na have my girl, she stays
a - no - bod - y gon - na steal my head, now that I'm
B♭
C
B♭
break the speed of sound.
close on ev - 'ry bend.
on the road a - gain.
F5
Ooh, it's a kill - in' ma - chine it's got a - ev - 'ry - thing.
Ooh, she's a kill - in' ma - chine she's got a - ev - 'ry - thing.
Ooh, I'm in heav - en a - gain I got a - ev - 'ry - thing.

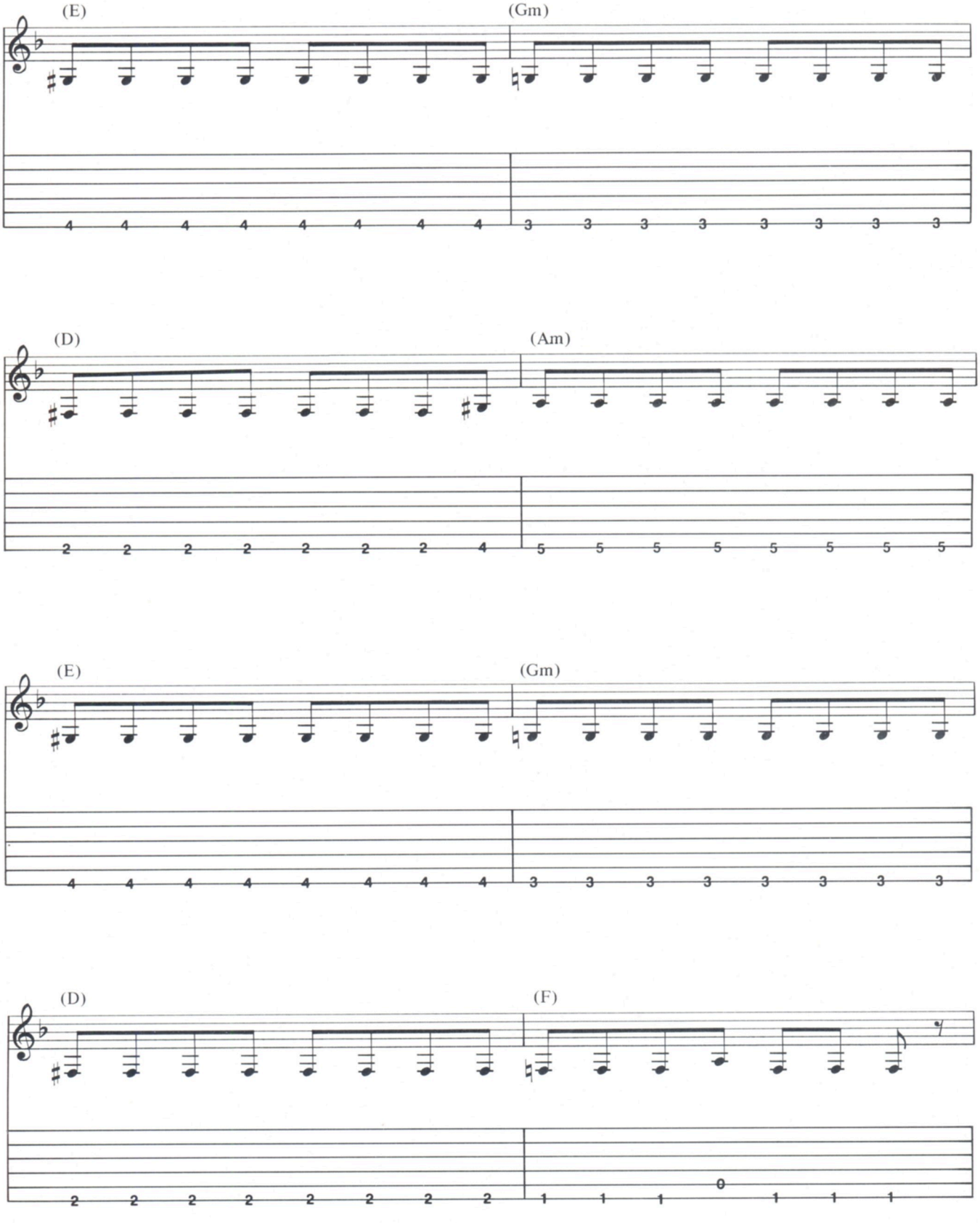

N.C.
D
Like a driv - in' pow - er,
Like a mov - in' mouth,
Like a mov - in' ground,
Note 1
A5
Sl.
big fat tires and ev - 'ry - thing.
bod - y con - trol and ev - 'ry - thing.
throt - tle con - trol and ev - 'ry - thing.
I love it!
I love her!
I love it!
Sl.
Sl.
And I need it!
And I need her!
And I need it!
I bleed it!
I seed her!
I seed it!

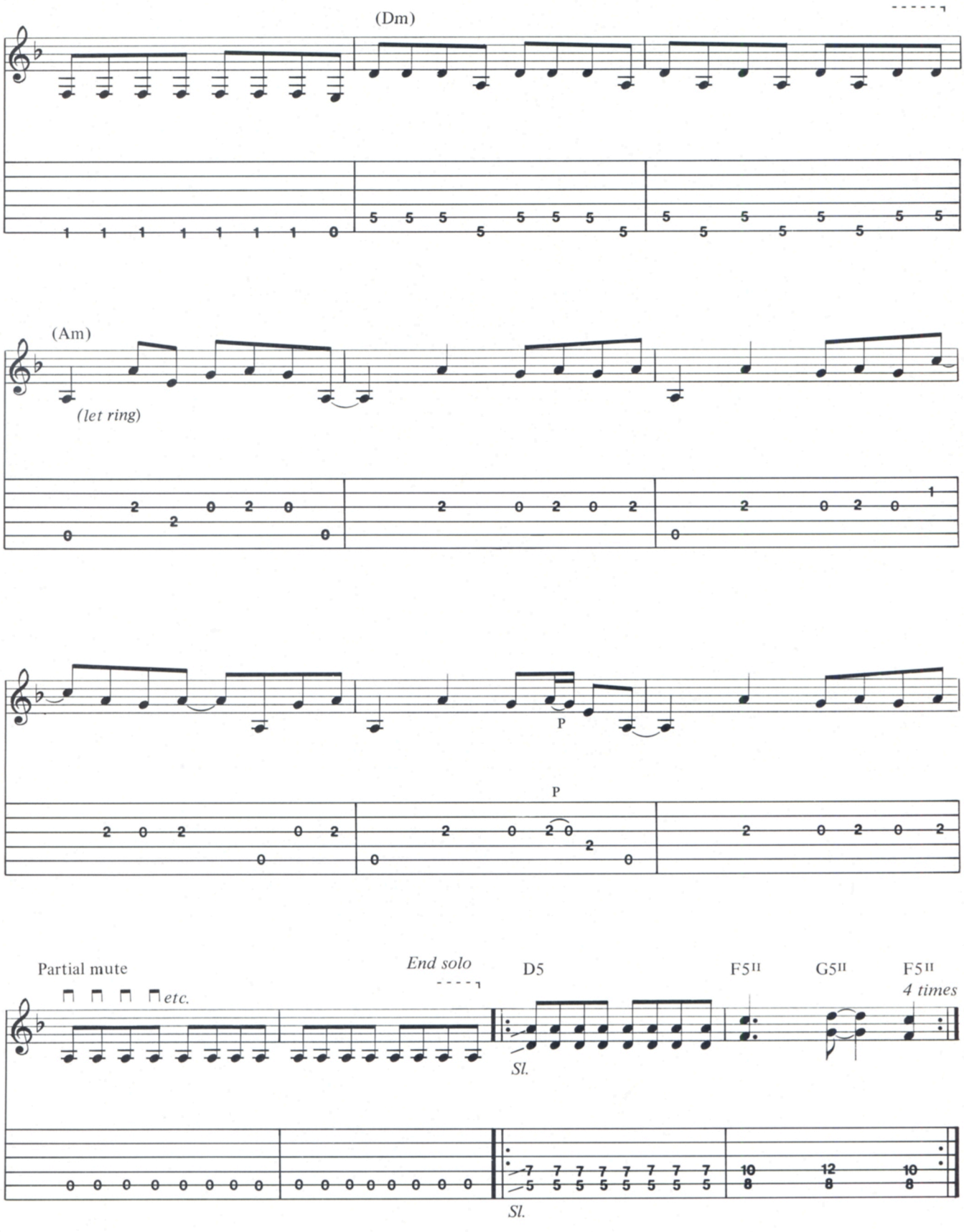

Sl.
C
D
C
Yeah, it's a wild hur - ri - cane!
Yeah, she turns me on!
Eight cylinders, all mine!
All right! Hold
4th time
to Coda B
D
C
D
F
G
A5
tight! I'm a high - way star!
P
P
P
P
P
P
Vib.
3rd time
to Coda A
1.
2.
C
B♭
(Drum fill)
(Cont. drum fill)
Sl.
Sl.

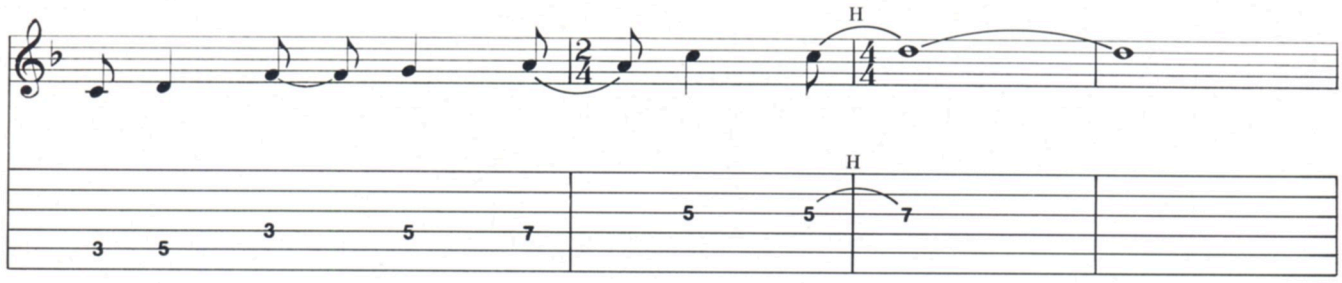
Note 2

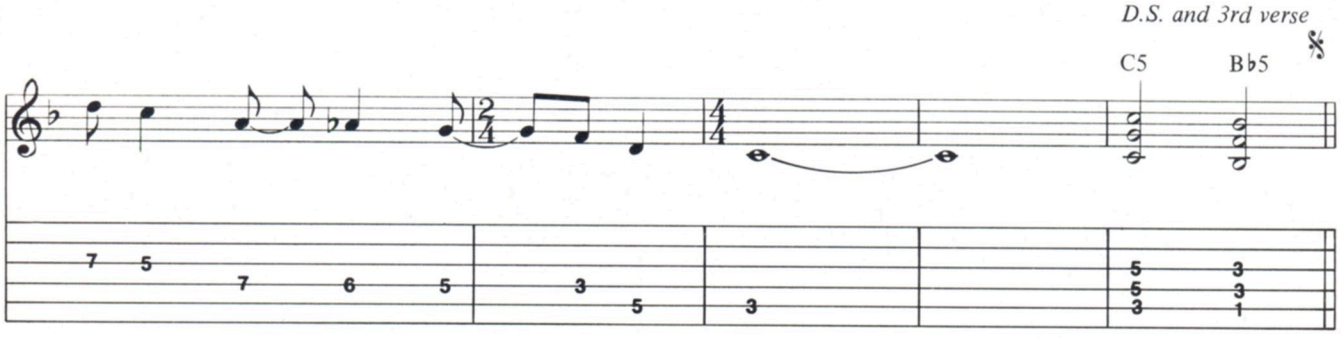
B Keyboard solo(N.C.)
partial mute

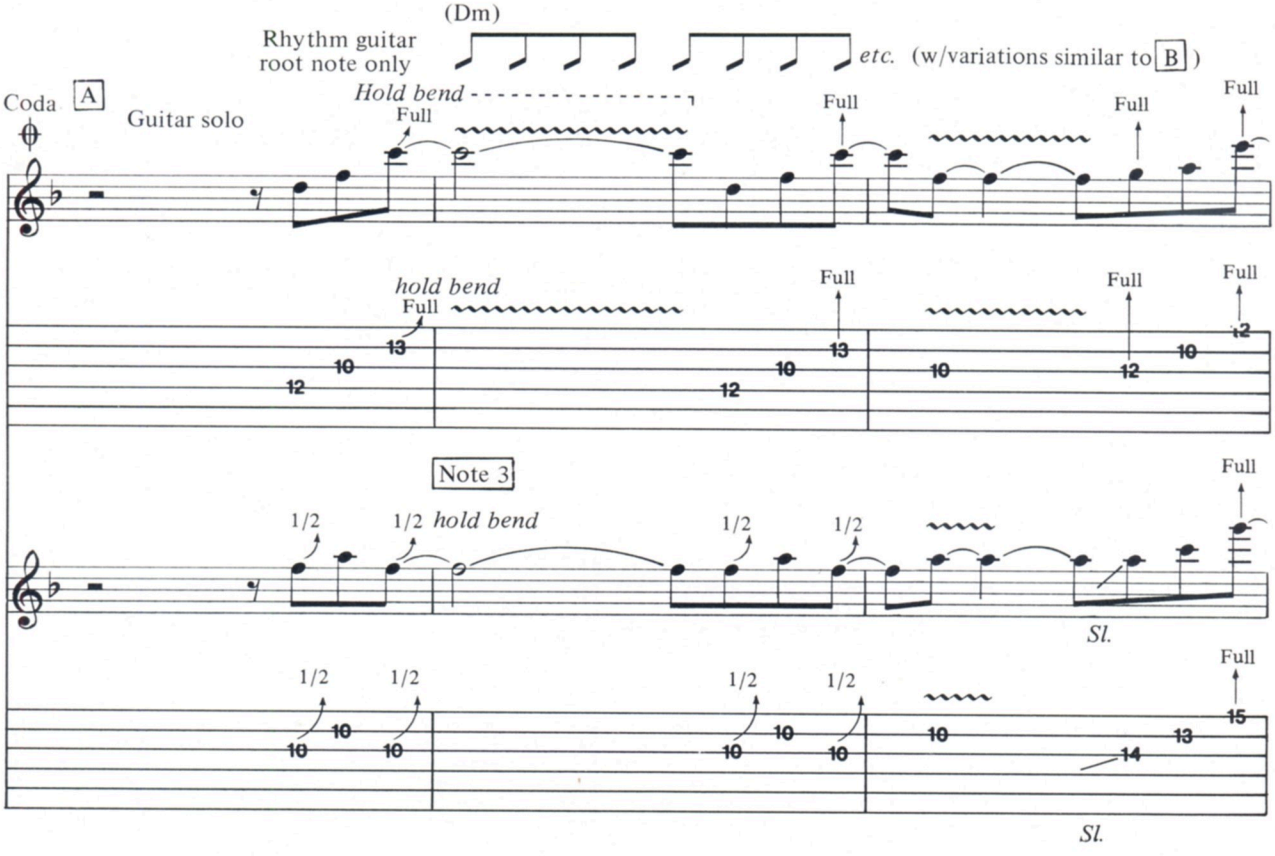


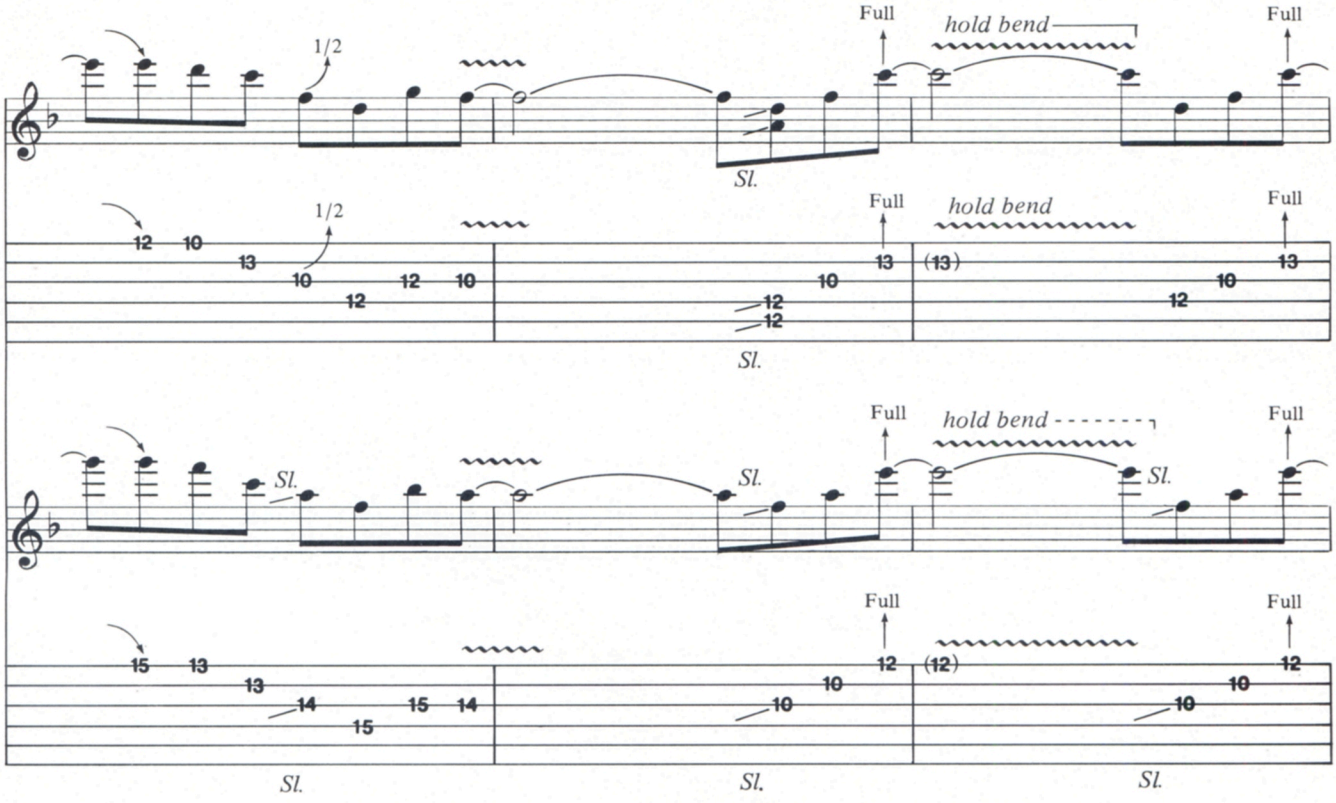

(E)
(Gm)
(D)
(Am)
(E)
(Gm)
(D)
(F)

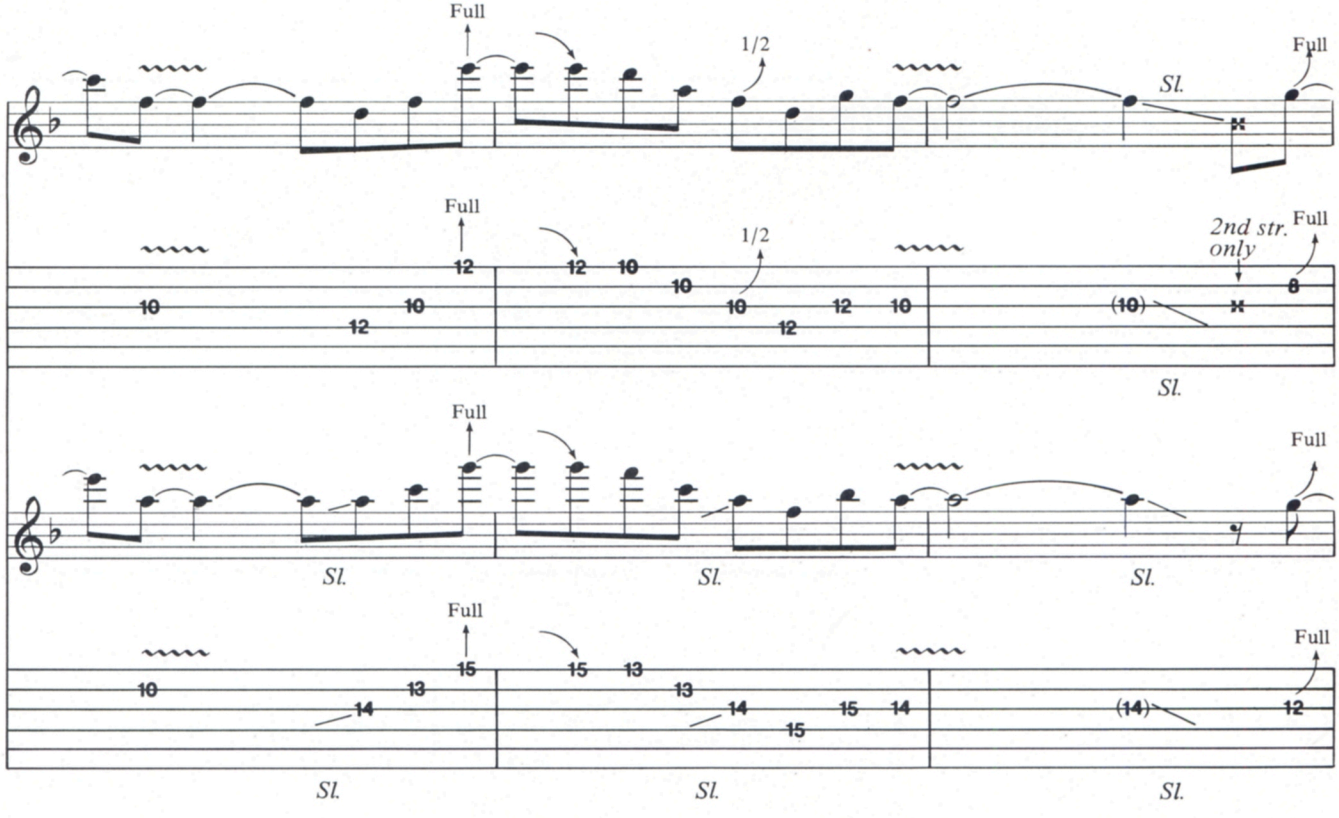

(Dm)
(Am)
(let ring)
P
P
Partial mute
etc.
End solo
D5
F5II
G5II
F5II
4 times
Sl.
Sl.

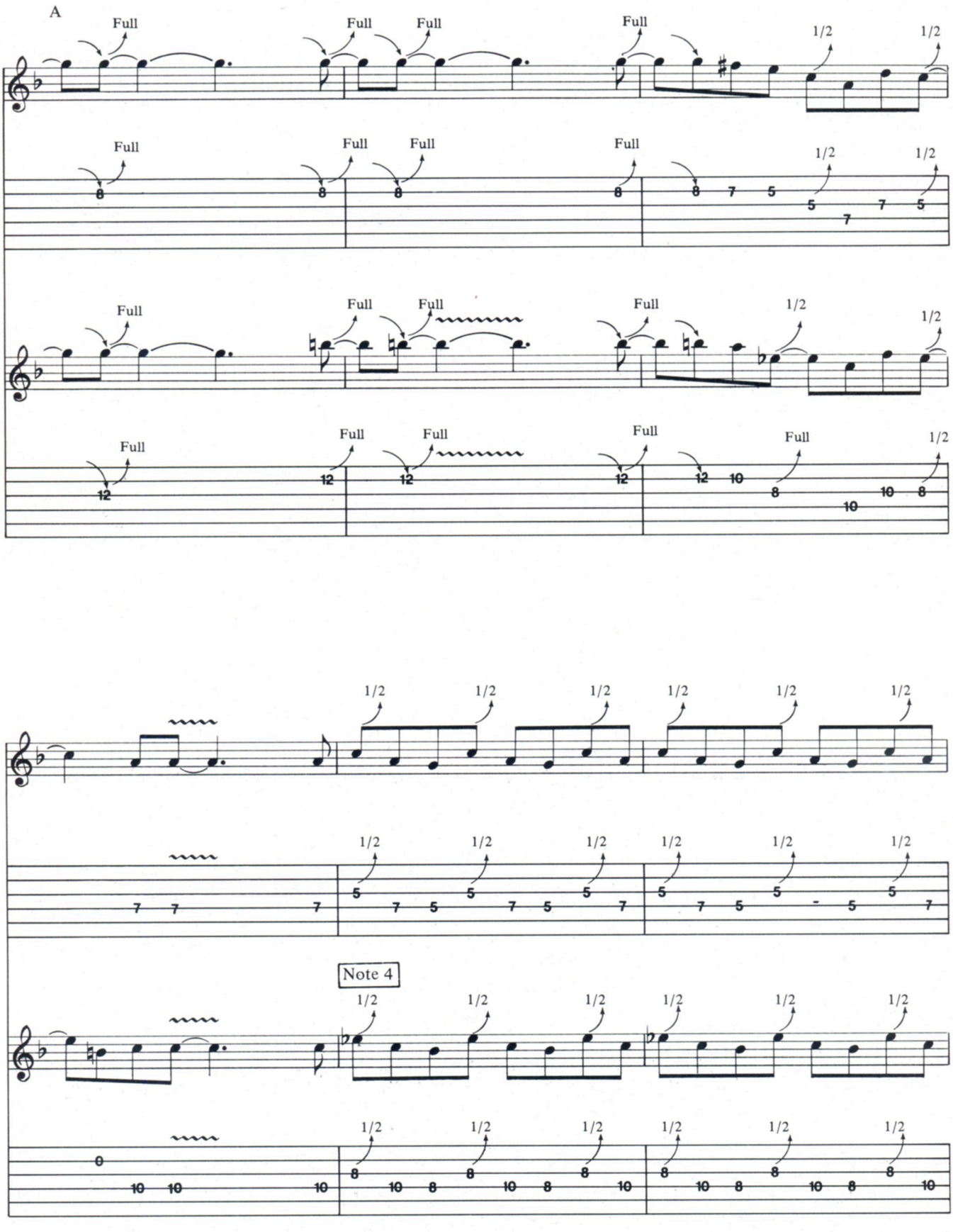

H
H

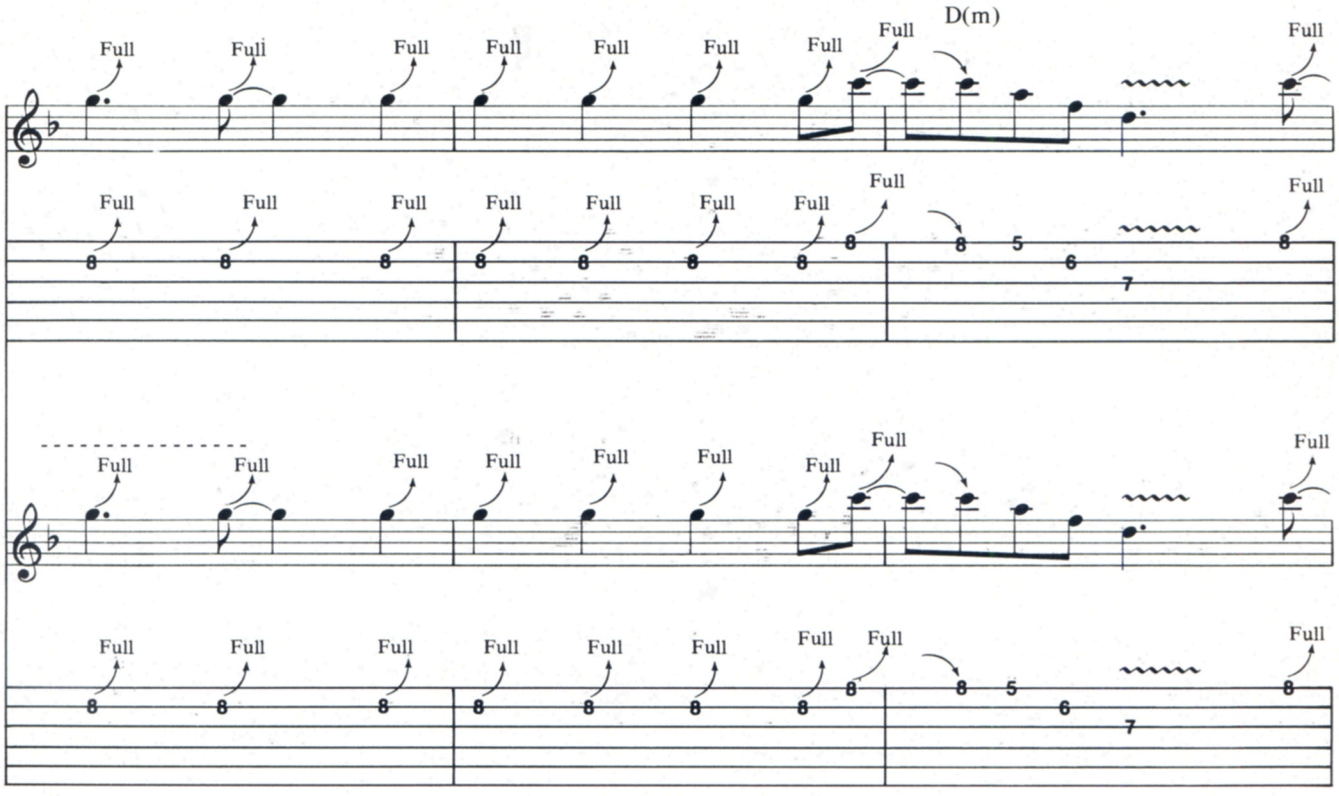

D.S. and 3rd verse
C5
B♭5

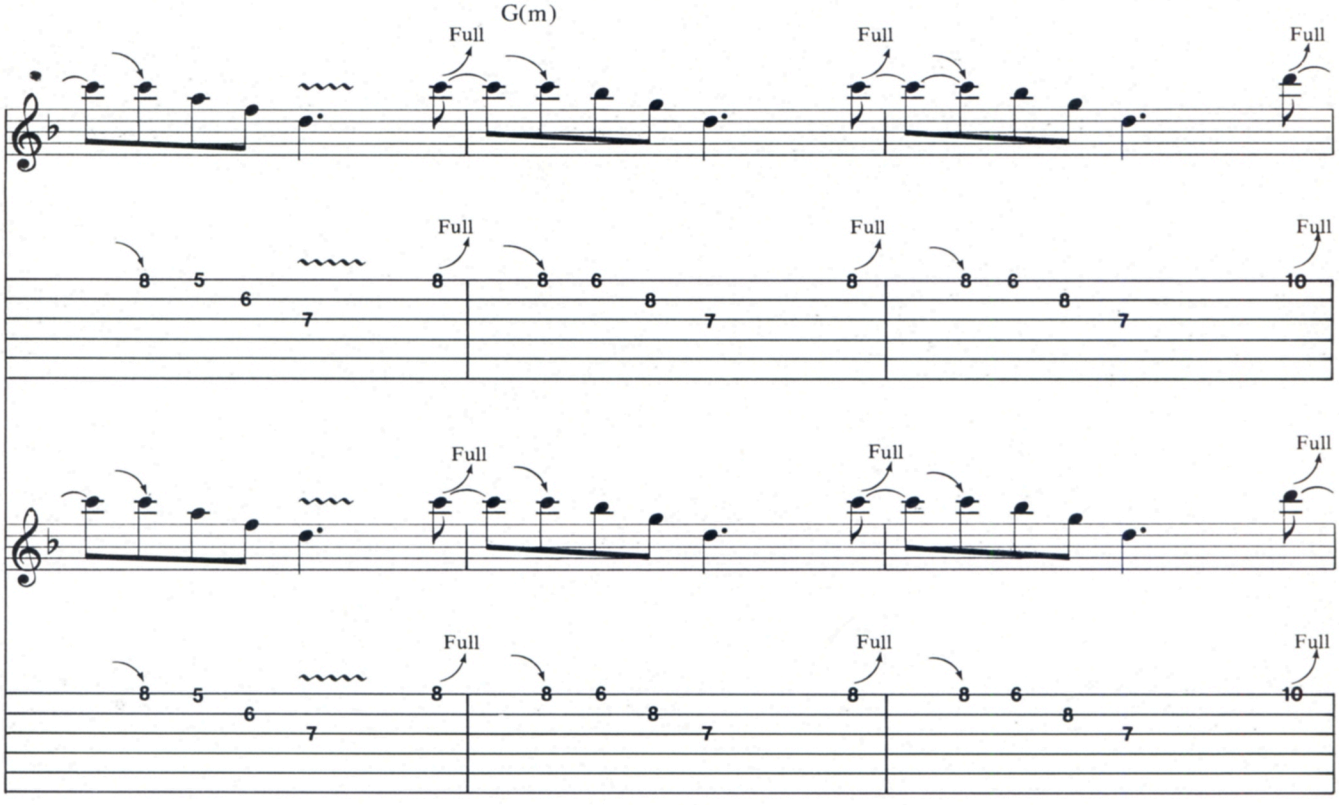

(Dm)
Rhythm guitar
root note only
etc. (w/variations similar to B)
Coda
A
Guitar solo
Hold bend
Full
hold bend
Note 3
1/2
1/2 hold bend
Sl.

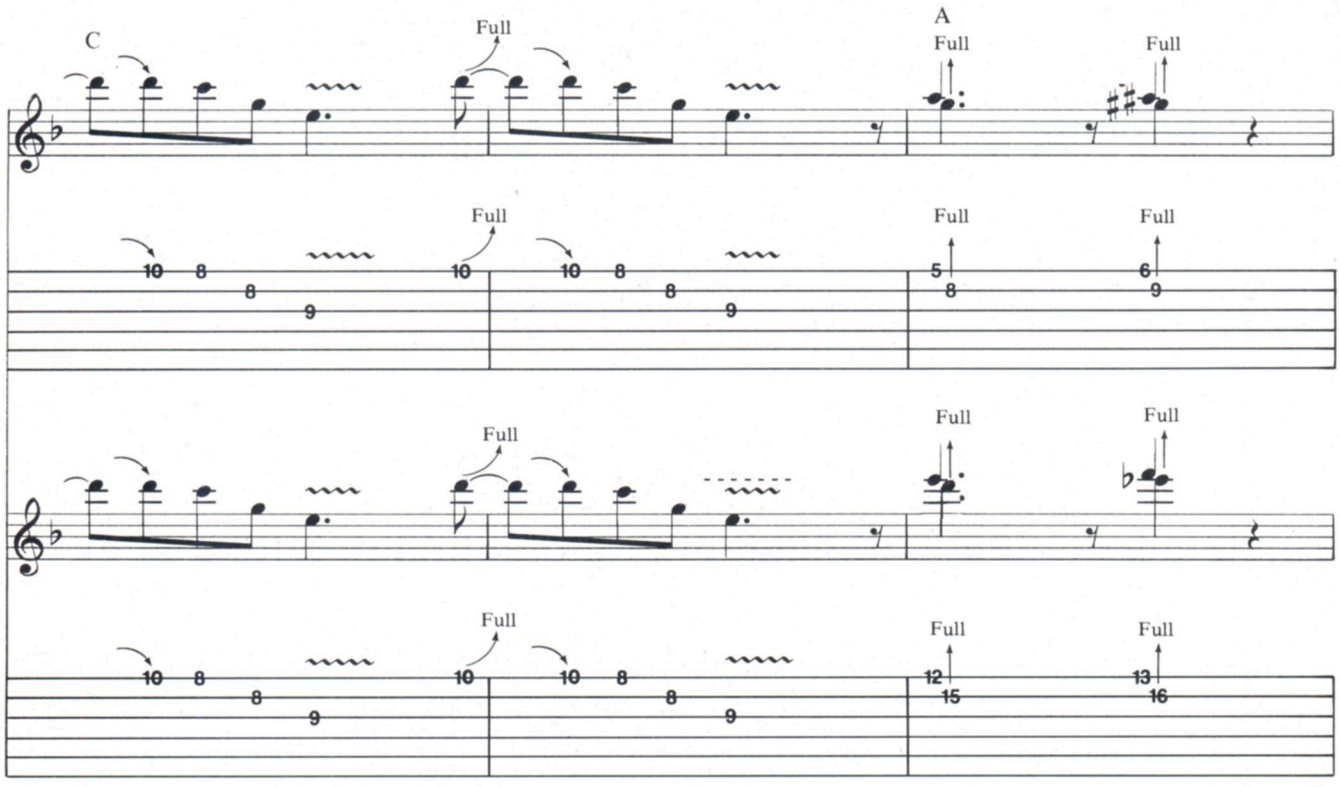

Full
hold bend
Full
1/2
Sl.
Full
hold bend
Full
1/2
Sl.
Full
hold bend
Full
Sl.
Sl.
Sl.
Full
Full
Sl.
Sl.
Sl.

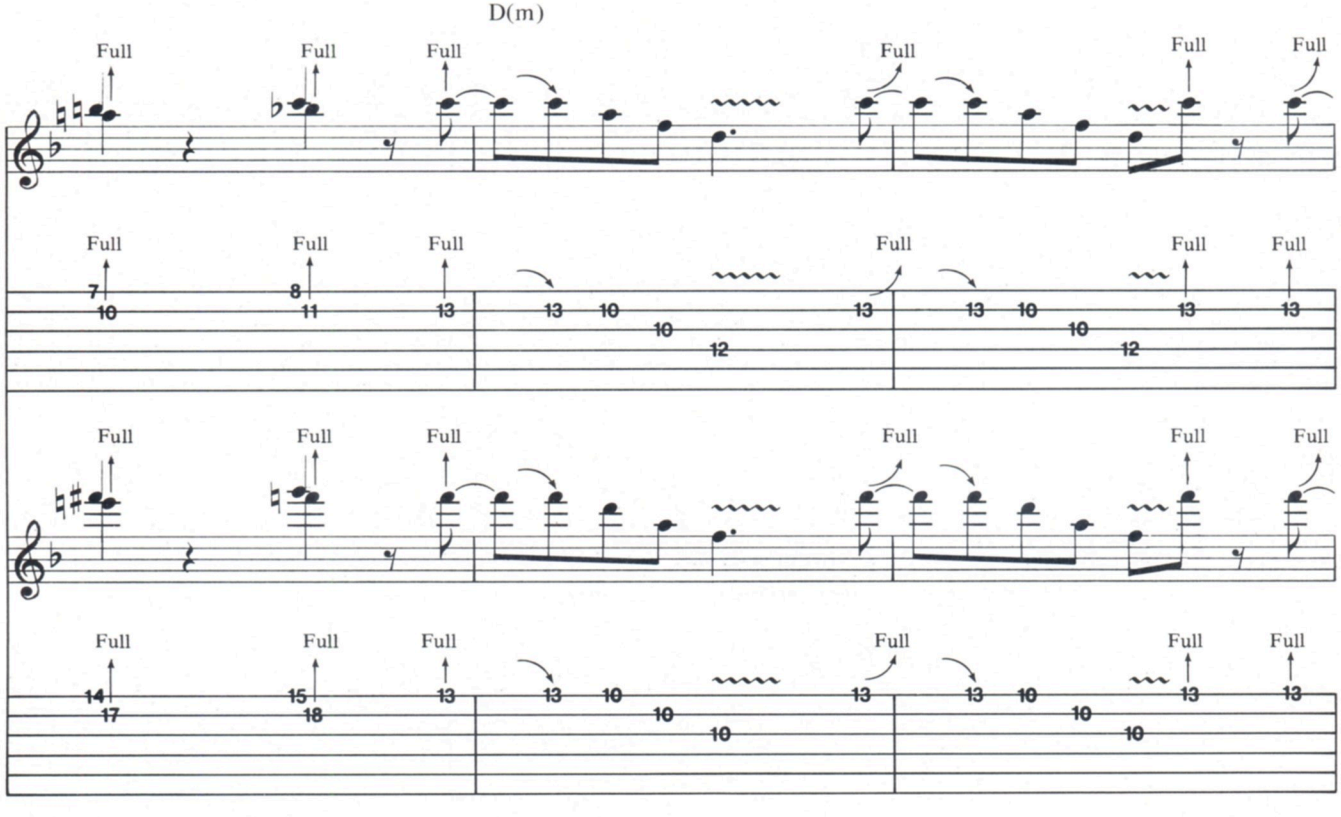

Full
1/2
Sl.
Full
Full
1/2
2nd str. only
Full
Sl.
Full
Full
Sl.
Sl.
Sl.
Full
Full
Sl.
Sl.
Sl.

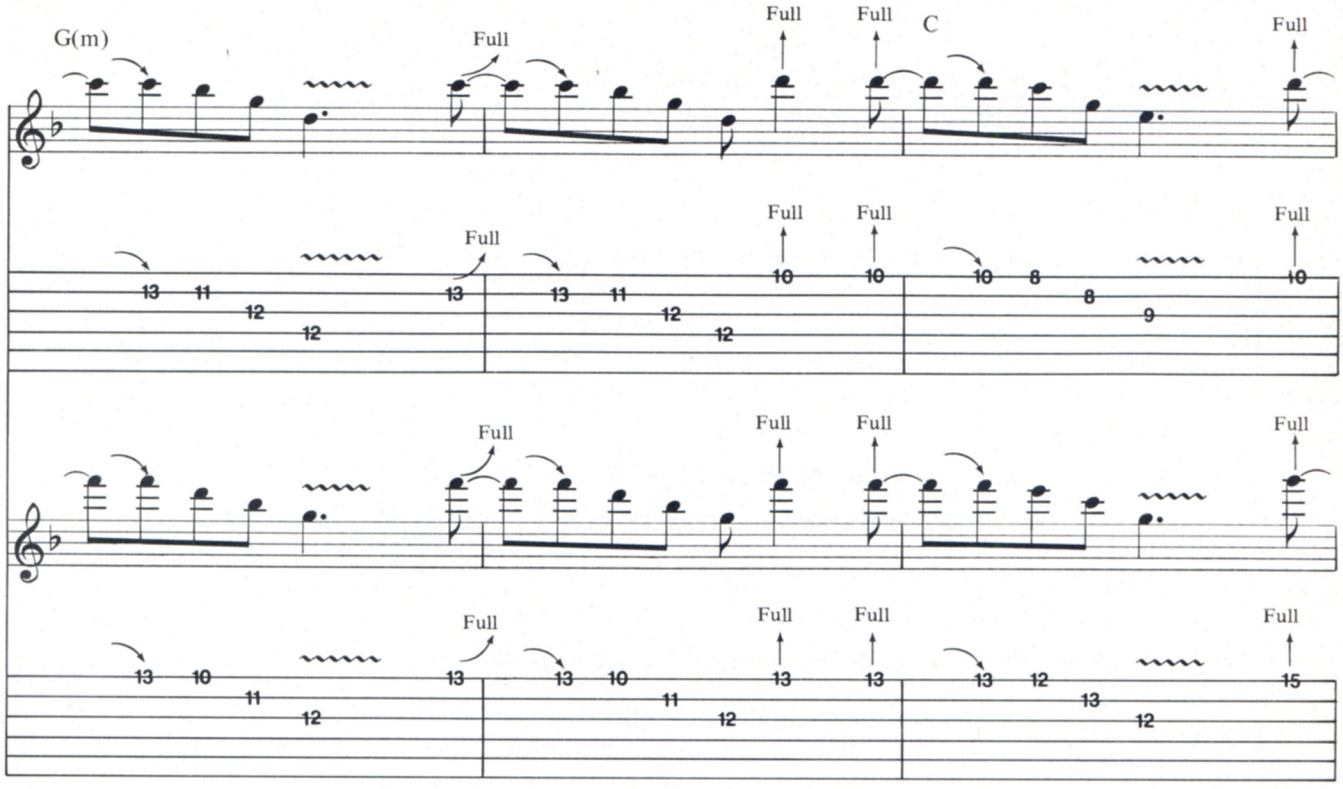

A
Full
1/2
Note 4

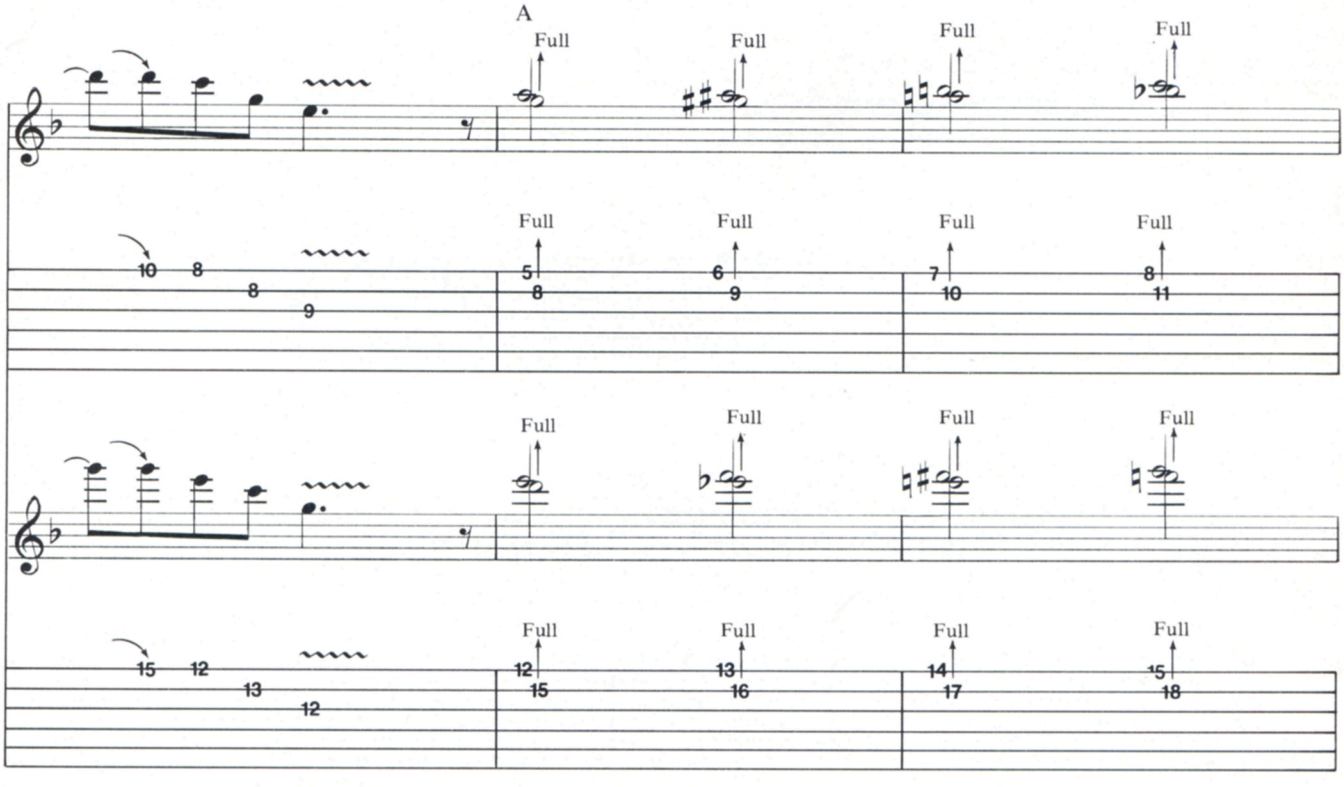

D(m)
Full

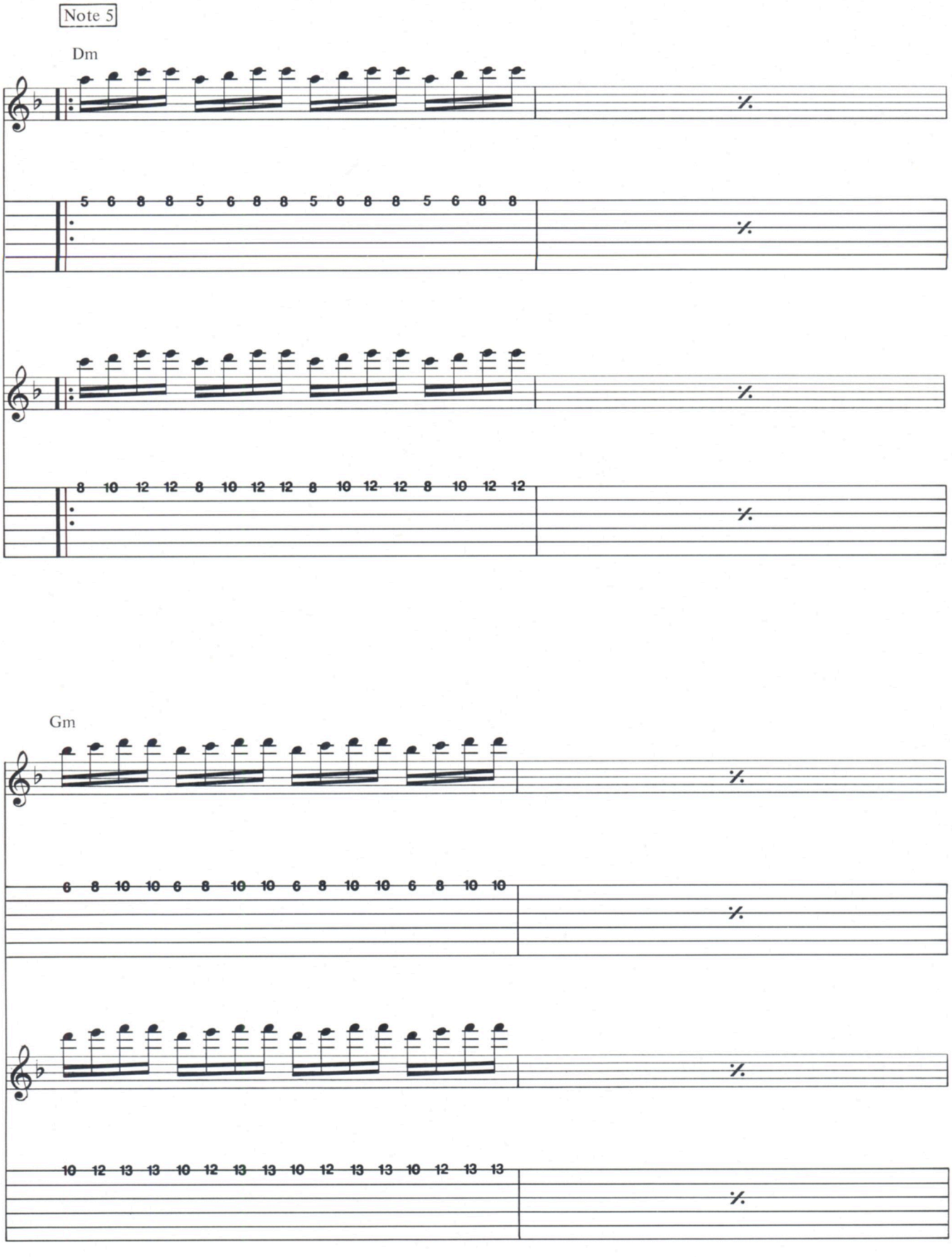

G(m)
Full

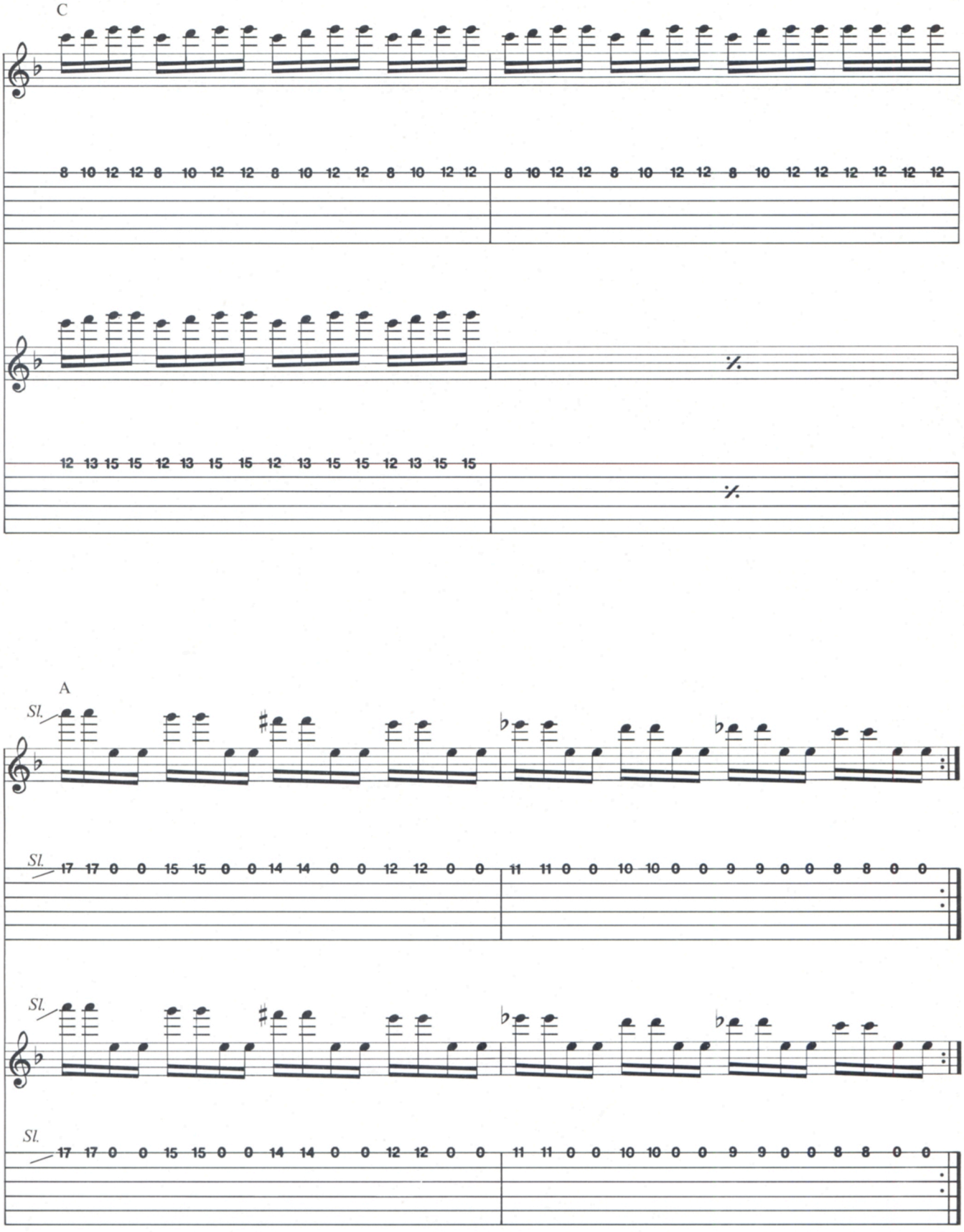

C
A
Full


D(m)
Full

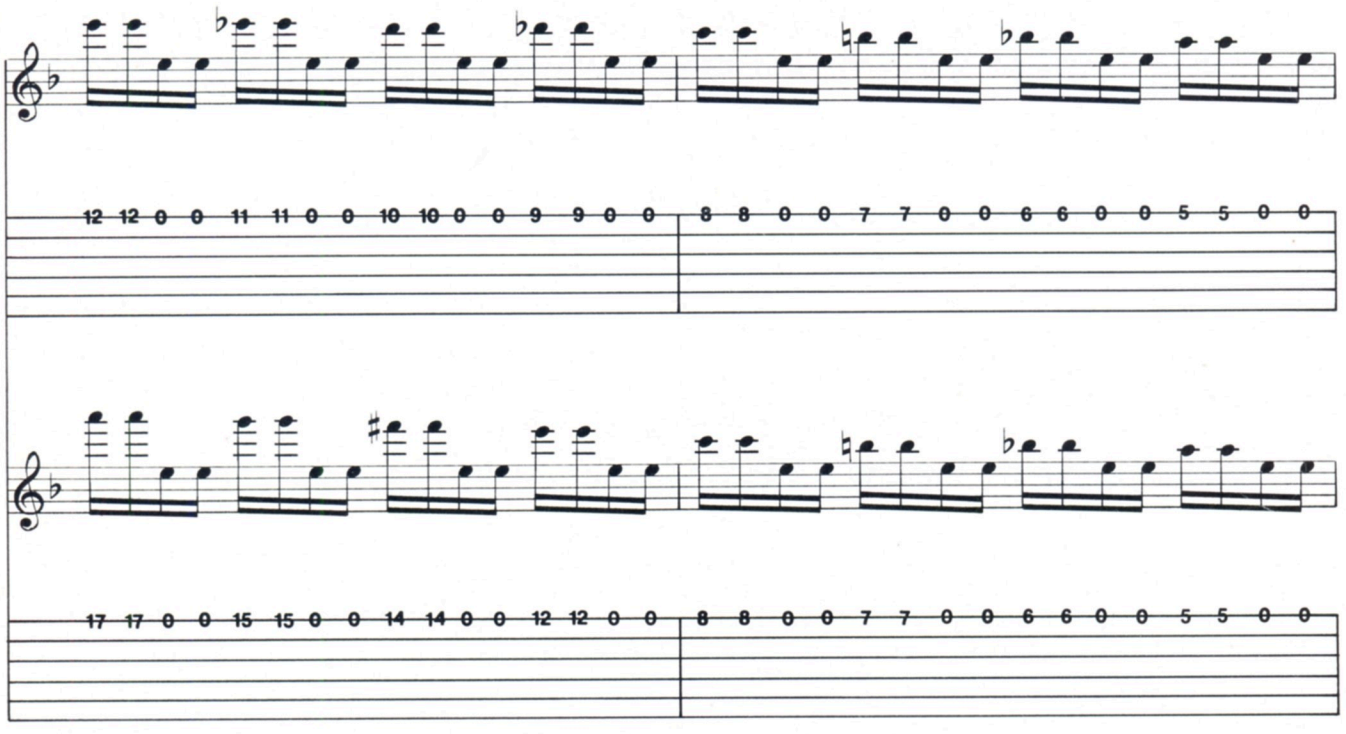

G(m)
C
Full

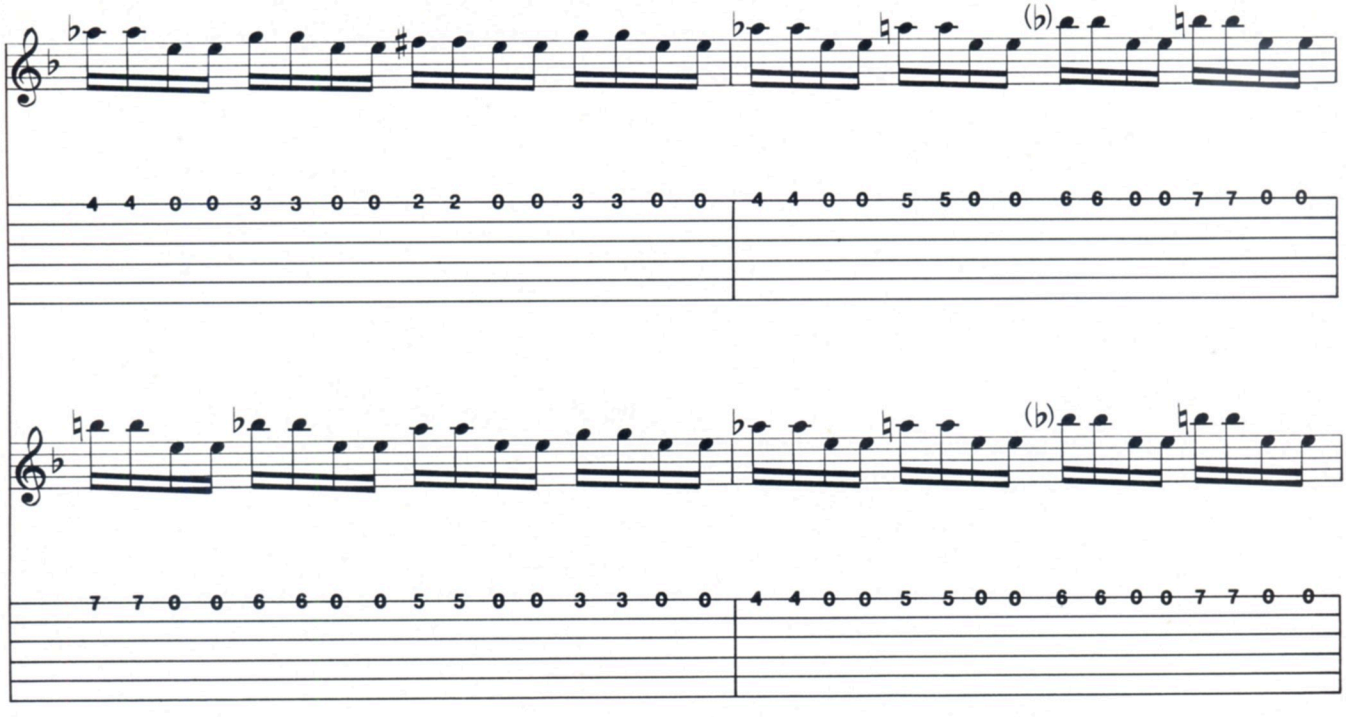

A
Full


Note 5
Dm
5 6 8 8 5 6 8 8 5 6 8 8 5 6 8 8
8 10 12 12 8 10 12 12 8 10 12 12 8 10 12 12
Gm
6 8 10 10 6 8 10 10 6 8 10 10 6 8 10 10
10 12 13 13 10 12 13 13 10 12 13 13 10 12 13 13

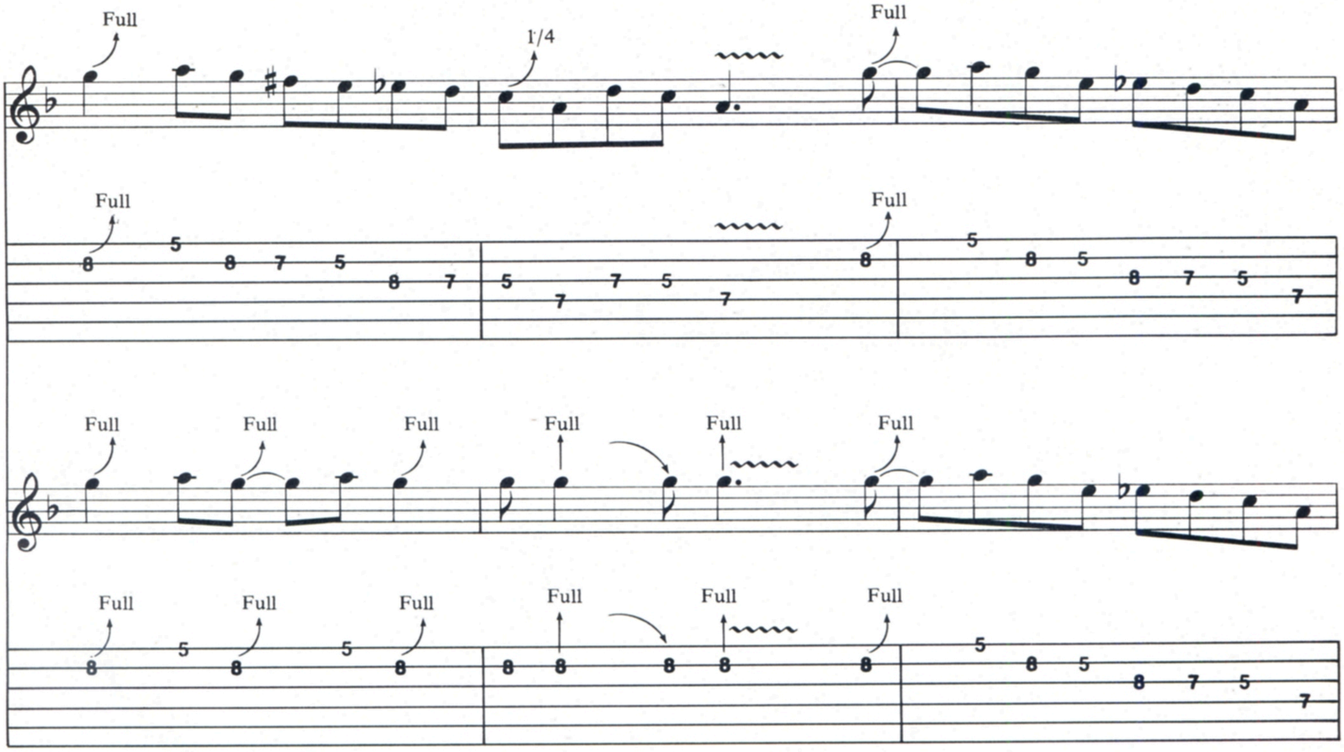

C
8 10 12 12 8 10 12 12 8 10 12 12 8 10 12 12
8 10 12 12 8 10 12 12 8 10 12 12 12 12 12 12
12 13 15 15 12 13 15 15 12 13 15 15 12 13 15 15
A
Sl.
Sl. 17 17 0 0 15 15 0 0 14 14 0 0 12 12 0 0
11 11 0 0 10 10 0 0 9 9 0 0 8 8 0 0
Sl.
Sl. 17 17 0 0 15 15 0 0 14 14 0 0 12 12 0 0
11 11 0 0 10 10 0 0 9 9 0 0 8 8 0 0

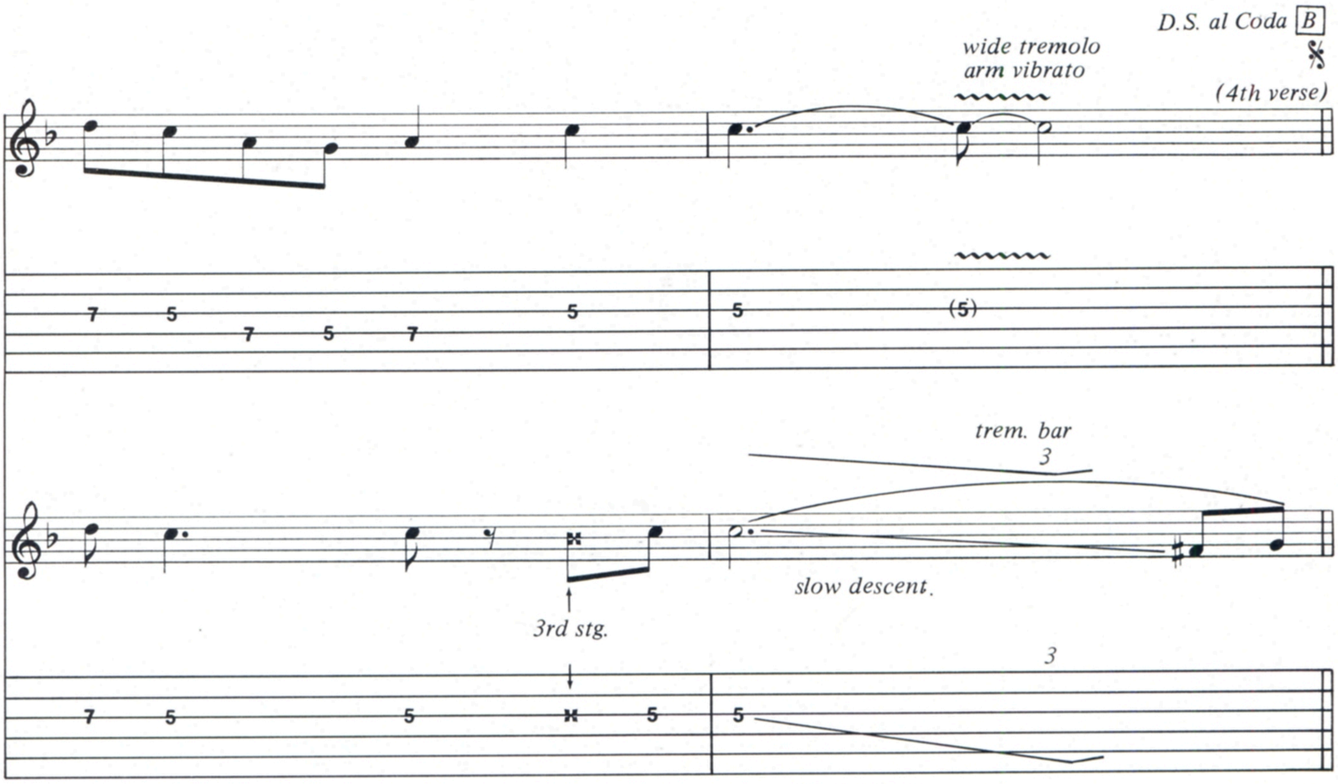
Note 6

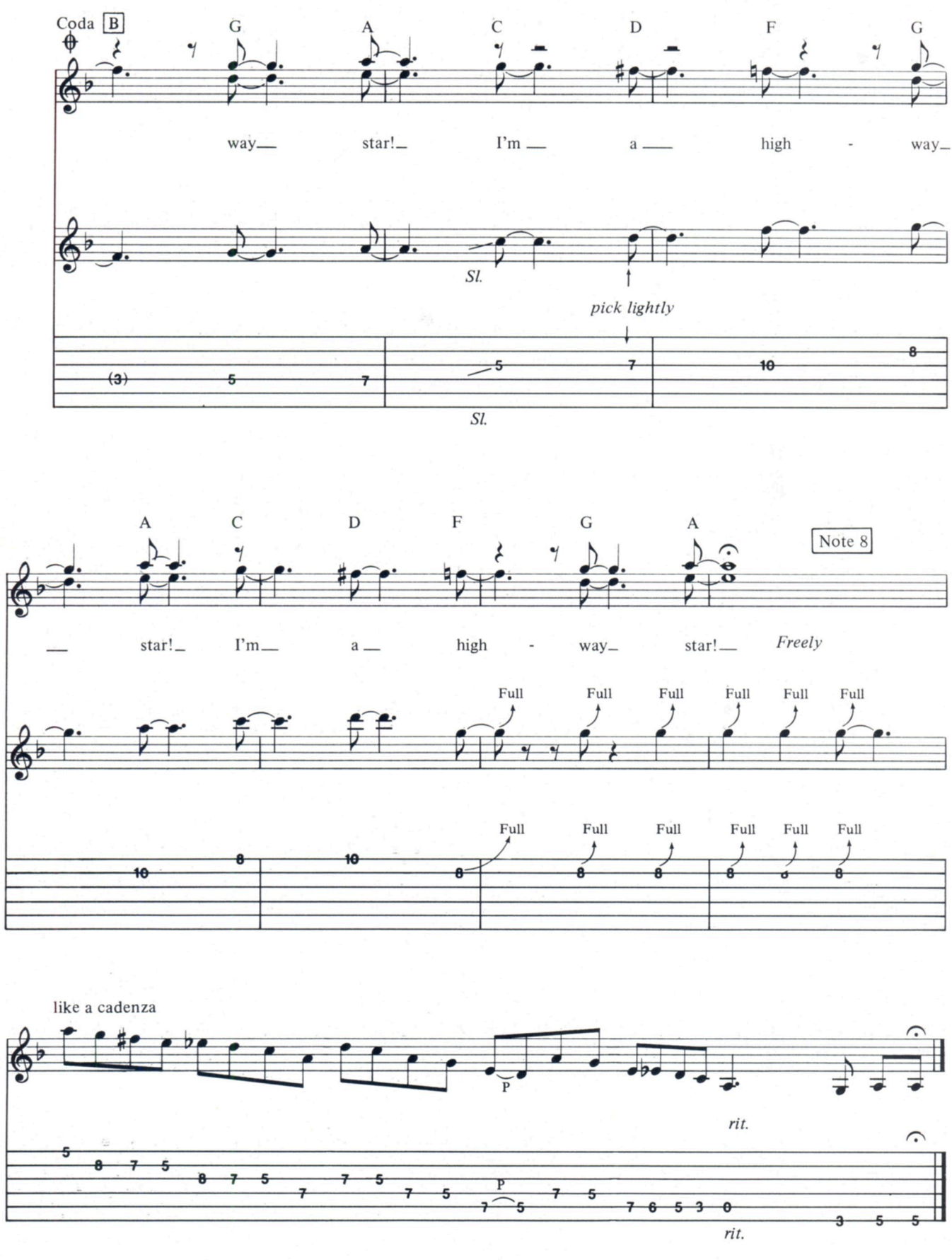

12 12 0 0 11 11 0 0 10 10 0 0 9 9 0 0
8 8 0 0 7 7 0 0 6 6 0 0 5 5 0 0
17 17 0 0 15 15 0 0 14 14 0 0 12 12 0 0
8 8 0 0 7 7 0 0 6 6 0 0 5 5 0 0


4 4 0 0 3 3 0 0 2 2 0 0 3 3 0 0
4 4 0 0 5 5 0 0 6 6 0 0 7 7 0 0
7 7 0 0 6 6 0 0 5 5 0 0 3 3 0 0
4 4 0 0 5 5 0 0 6 6 0 0 7 7 0 0

Note 7


Full
1/4
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full
Full


D.S. al Coda B
wide tremolo
arm vibrato
(4th verse)
trem. bar
3
3rd stg.
slow descent.
3
slow descent.


Coda B
G A C D F G
way_ star!_ I'm _ a _ high - way_
Sl.
pick lightly
(3) 5 7 5 7 10 8
Sl.
A C D F G A
Note 8
_ star!_ I'm_ a _ high - way_ star!_ Freely
Full Full Full Full Full Full
Full Full Full Full Full Full
10 8 10 8 8 8 8 8 8
like a cadenza
P
rit.
5 8 7 5 8 7 5 7 7 5 7 5 P 7 5 7 5 7 6 5 3 0 3 5 5
rit.

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The Vinyl Score

by Buzz Morison

POWERSLAVE—Iron Maiden
Capitol SJ-12321
Performance: Crushing
Hot Spots: *The Duellists* and *2 Minutes to Midnight*
Bottom Line: A blood-dripping assault

Iron Maiden makes relentless music for violent times, finding sources for songs of death in the pages of history and classical poetry. Their brand of galloping metal has just as little to do with romance and love songs as it does with synthesizers and dancing. **Powerslave** is their latest guitar assault and contains all the bayonet-bared power and twinlead destruction of its predecessors. At the heart of Maiden's sound is Steve Harris and his note-spraying machinegun bass. Combined with Nicko McBrain's crashing drums it creates a cauldron of rhythmic burbling over which guitarists Dave Murray and Adrian Smith can engage in quick-picking dual leads or take off on wailing solo excursions. The furious instrumental midsections of these tales of war, murder and revenge are Maiden's forte. Songs like *The Duellists, Aces High* and *Powerslave* really peak when singer Bruce Dickinson steps back and lets the band froth. The solos are deadly throughout, and Harris' instrumental *Losfer Words* is a dense, intense musical tank. The multi-tempoed *Rime of the Ancient Mariner* is a thirteen-minute behemoth that reveals Maiden's articulate sensibility and debts to the creaking metal past.

THE WARNING—Queensryche
EMI America ST-17134
Performance: Operatic
Hot Spots: *NM 156* and *Take Hold of the Flame*
Bottom Line: Beyond metal into space

Queensryche has taken metal beyond its simple rock and roll function on **The Warning,** turning it into a kind of futuristic opera. Taking advantage of every spooky and whooshing production trick, this double-guitar quintet has fashioned a long set of blasting metal that bathes in the dim light of its futuristic imagery and nighttime mysticism. With warbler Geoff Tate out front alternately whispering, howling and launching into super-vibrato arias, and drummer Scott Rockenfield summoning up end-of-the-world explosions and decorations, Queensryche is able to create big music to surround their big concept lyrics. No love songs here, just sketchy wind-and-fog-filled etudes about life, death, tomorrow and the apocalypse. The amazing thing is that they manage to mount their monstrous productions and still rock out. Much of that ability comes from guitarists Michael Wilton and Chris Degarmo, whose short spirited solos and ominous ensemble play make these dire predictions come alive, at least musically.

KING OF THE DEAD—Cirith Ungol
Enigma E 1089
Performance: Screaming (literally)
Hot Spot: *Master of the Pit*
Bottom Line: Honest and original independent metal

Here's a California band that plays heavy metal with no other claims. They're into it for the music, pure and simple, with no bloody costumes or caustic image to get in the way. Cirith Ungol is a quartet that plays rhythmically varied metal rife with influences and sounds from the genre's less gaudy past. Vocalist Tim Baker may be the purest screamer in rock—he makes no attempt to sing or carry any melody, hoarsely hooting the lyrics of death and evil in the most sinister manner. The might of Ungol's sound is guitarist Jerry Fogle, whose long solo centerpieces on such songs as *Master of the Pit, Black Machine* and Bach's *Toccata in D Major* are fuzztoned, mid-range journeys out of some psychedelic time warp. His avoidance of the speed and howl cliches of today's metal is as refreshing as it is a musical flashback. If you're looking for something other than the overload of Crues, W.A.S.P.s and Ratts, this band of true metal musicmakers may be for you. (The quality of the album's recording is sub-par, however.) Their honest approach is a blast of fresh air through metals depths. *(Enigma Records, P.O. Box 2896, Torrance, CA 90509)*

MIDLINE

RAMONES—The Ramones
Sire SR 6020

The four punks (and they are punks as in tough kids, not mohawks and safety pins) leaning against some decrepid New York City wall on the cover of **Ramones** weren't trying to be tough, weren't adopting an attitude, weren't dressed in sneakers, faded and torn jeans and worn leather jackets in an effort to create a saleable image. Nope, just some guys from Queens who had fashioned a high-speed, sololess, loud and short musical style bathed in a furious, careening energy and overload of wattage. They were pioneers of the "new wave" in the mid-seventies and their first album was a revelation for those who were aware. The combination of furious energy, adolescent angst, high-school lyrics and catchy, incredibly simple melodies, created a sound and a bratty, take-it-or-leave-it attitude that made the band and its most basic of forms somehow important and influential, offering a return to some raw roost of rock's yesteryear.

Believe it or not, that quartet of kids celebrated its first decade of success last year. A listen back to **Ramones,** though, shows their first Lp of 1976 to be just as engaging and frontal as ever. Through its 14 songs (the longest at 2:35) with themes revealed in such titles as *Beat on the Brat, Now I Wanna Sniff Some Glue, Loudmouth* and *I Don't Wanna Walk Around with You,* the intensity is nonstop, just as their shows are cathartic hours of energy release. With guitarist Johnny Ramone wailing a blur of chords, heavy and impenetrably thick, and Dee Dee Ramone thumping his bass in sweaty ecstasy, the Ramones churned out the kind of music for sound's sake that blasted through the listening public's lines of defense, opening ears to a host of sounds and styles that put them in that wave. Congratulations are due the boys on their 10th anniversary, and a flashback also is warranted to their early days and purest form on **Ramones.**

NO TELLIN' LIES—Zebra
Atlantic 7 80159-1
Performance: Muddled
Hot Spots: *I Don't Care* and *Drive Me Crazy*
Bottom Line: Hit and miss hard rock

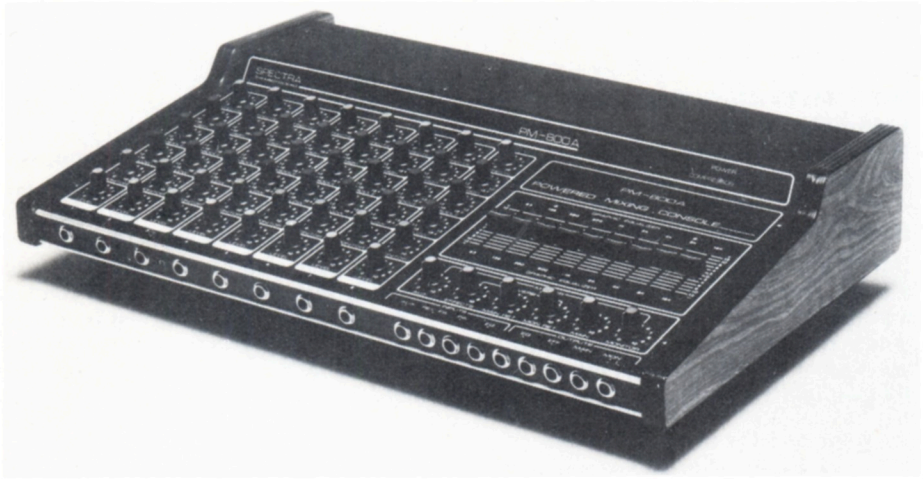
You have to give Zebra guitarist/leader Randy Jackson credit for trying, because on this hard rockin' trio's latest he tries something different on almost every tune. But he only succeeds half the time. Mixed together are bona-fide smokers like the busy boogie of *I Don't Care*, the fury of *Takin' a Stance* and such oddities as the cartoonish *Bears* and the McCartney-esque ballad *Lullaby*. Obviously Jackson's got a lot of ideas but they aren't all mature ones. As a kick-ass guitarist he fares well, biting off long, melodic solos and building energetic riff patterns, and his singing can be almost sweet amidst the dirty music. Why dirty? Well, **No Tellin' Lies** suffers from a sound too muddled with humming, cluttering synthesizer colors. This is a basic rock trio after all, not Genesis. And who did drummer Guy Gelso pay off to get his tubs mixed so upfront? There are too many weak spots on **Lies** for complete success, but several of Jackson's songs do have hit potential, so that at least Zebra may get heard on the radio.

NATIVE SONS—The Long Ryders
Frontier FLP 1013
Performance: Gritty
Hot Spots: *(Sweet) Mental Revenge* and *Tell It to the Judge on Sunday*
Bottom Line: A good country drunk

The Long Ryders' debut album neatly mixes the attitude of a quintessential garage band with myriad country and rock guitar classicisms to produce a boisterous, rowdy set best listened to in some smoky, beer-soaked environment. Guitarists Sid Griffin and Stephen McCarthy have copped licks and absorbed influences from all segments of rock's history, from the Byrds and early Dylan to the Beatles, the Mersey beat and even psychedelia. Blended with original melodies and country dressings, the guitars are ringing and insistent. There're some dancing three-minute brushfires on **Native Sons** that would please any rocker (*Final Wild Son* and *Still Get By*) along with slow pickers (*Fair Game*), mock Berry (*Run Dusty Run*), and a mixture of all three (*Never Got to Meet the Mom*). But the Ryders best assemble their surroundings into a personal sound when they bare some hot, fuzzy fury and lay down steamrolling rock as on Mel Tillis's *(Sweet) Mental Revenge* and *Tell It to the Judge on Sunday*. Gruffer and more honest than counterparts Rank and File, the Long Ryders combine sturdy picking and rhythmic urgency into a hot Western wind full of guitar and grit.

RIFF RAFF—Dave Edmunds
Columbia FC 39273
Performance: Half rocky, half poppy
Hot Spots: *Steel Claw* and *Rule of the Game*
Bottom Line: Disappointingly slick

Dave Edmunds has progressed from being a solid, energetic rock guitarist to being a polished, slick and somewhat predictably synthesized pop star. Following the success of his notably electronic single *Information*, he and former ELO mastermind Jeff Lynne have come up with **Riff Raff** and its hit, *Something About You*. The most noticeable thing about Edmunds' latest is its schizophrenic sound—Lynne produced half of it and Edmunds the other. The result is five synthesized pop songs (all remarkably similar) and five of the meaty rockers and relics on which Edmunds built his reputation. The result is also disappointingly unexciting. Edmunds and guitar do manage to rustle up some fire to heat tracks like *Steel Claw* and *Can't Get Enough*, and even manage semi-doo wop on *How Could I Be So Wrong*.



The PM800A Mixer is the latest addition to the Dean Markley Spectra Series of self-powered audio consoles. Complete with its own compressor-limiter and 9-band graphic equalizer, each of the channels is equipped with one transformerless Lo-Z balanced input, one Hi-Z input, a channel level, monitor send, low, mid ±15 db boost or cut and an effects/reverb send. The mixer is portable and compact, and has a suggested retail price of $795.

Dean Markley Electronics
3350 Scott Blvd., #45
Santa Clara, CA 95051

Earth III Guitar Straps unveils their Vulcan Strap Series which combine comfort with unique styling in their VM style (Diamond Plate) or VR style (Miniature Pyramid). The suggested list prices are $19 and $17.

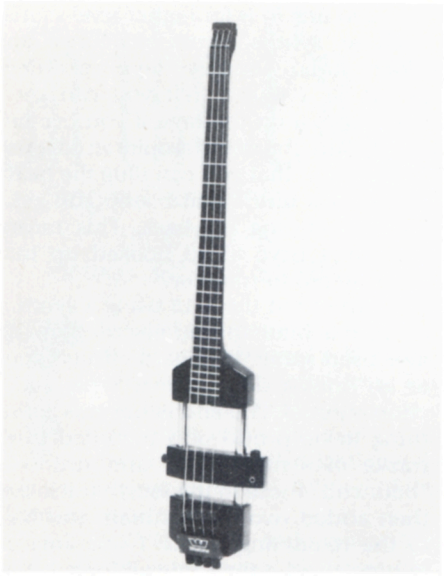
Earth III
11 Cebra Avenue
Staten Island, NY 10301

The new Stadium Model 70 Bass Amp features 70 watts, a ported cabinet, master volume, bass, treble and mid-range controls. The suggested retail price is $349.95.

Stadium Electronics
318 East Third St.
Mount Vernon, NY 10553

The Player Instrument Corporation announces the world's first patented interchangeable pickup guitar. The MDS-1 provides the guitarist with total sonic flexibility by using pickups that are factory installed in high-impact plastic modules that load into the back of the guitar. The Player MDS-1 is available in one, two and three pickup models, with 22 fret, 25½ inch scale, Kahler tremolo system, custom hard shell case with module storage area, limited lifetime warranty and the full line of DiMarzio pickups to choose from.

Player Instrument Corporation
P.O. Box 1398
Scarsdale, NY 10583



The X800 "Rail" glossy finished bass guitar by Westone features a sliding pickup that glides up and down steel rails and locks into place. This pickup also creates increased dynamics and sustain. Other features include a special fine tune bridge and two octave neck. Regular bass strings are used. The suggested retail price of the X800 is $499.50.

St. Louis Music Supply Company
1400 Ferguson Avenue
St. Louis, MO 63133

The Tokai Classic Model ALS 58 is the newest addition to the Tokai electric guitar line. It comes with Michigan Accurate Reproduction vintage pickups, 3-way PU selector switch and two volume and tone controls. The neck and body are solid mahogany and the body is capped with gently sculptured maple. A single cutaway allows easy access to higher frets. The model is available in Vintage Cherry, Cherry Sunburst, Black or Gold Top finishes.

Tokai ALS38
P.O. Box 196
Lakeview, OH 43331

G & L Music Sales Inc. is proud to unleash their Invader electric guitar which features the Kahler™ Tremolo Bridge coupled to G & L's Locktight String Retainer™ which assures perfect intonation. An exclusive tilt neck adjustment allows the neck to be adjusted to string height. Other features include one volume and tone control, individual switches for each pickup, allowing choice of lead, middle, rhythm, or combination of all three, and one humbucker and two single coil pickups, each with adjustable pole pieces.

G & L Music Sales Inc.
2548 E. Fender Avenue, Unit G
Fullerton, CA 92631

Aria introduces the latest in their Celebrity Series. The XX-MS is the authorized version of Michael Schenker's graphic design instrument. Its standard features include alder body, rosewood fingerboard, 2 protomatic V humbuckers, vintage tremolo system and Schenker graphics. The suggested retail price is $699.00.

Aria Music U.S.A. Inc.
1201 John Reed Court
City of Industry, CA 91745

NEW PRODUCTS

PLUGGING IN

by Bob Rose

FOSTEX MODEL X-15 FOUR-TRACK CASSETTE DECK

In previous columns you have heard me refer to "those home studios that are on the market." I think it is time for me to discuss one.

The Fostex deck is a small lightweight cassette machine (3X11½X7 and ¾ inches) that lets you record four separate tracks of music in sync with each other. This means you can record a guitar track and when you finish you can roll back and record a track of drums, and then two other tracks as well. If you want to record two tracks at the same time (not overdub) you can do this also. You cannot, however, record three or four tracks at the same time. You can also "bounce tracks," which means that if you have recorded three tracks of music you can make a mix of those tracks onto the remaining track, and then erase the other three so you can add other parts to your final recording. When you are finished laying down all the parts you want on the four-track machine, you then "mix down" to another machine. This is the process where you choose how loud you want each part of the recording (bass, guitar, synth, etc). This is also where you decide where each track will be in the stereo spectrum: left, right or down the middle. The machine that you mix on can be anything from another cassette deck to an expensive half track reel-to-reel machine. Obviously, the better the machine that you mix to, the better your demo will sound.

One of the reasons that I like the Fostex X-15 is that it is simple to use. They give you enough controls to do what you have to without boggling your mind. Some of these controls are: level controls (determines amount of input signal), treble and bass dials for each channel, four "monmix gain controls" (controls the level of playback for each track when overdubbing) and standard cassette play, fast forward, stop and pause buttons. The record button is larger than the others, which is a nice feature for "punching in." Punching in is when, instead of replacing a whole track for a small mistake, you can replace a section of the track by punching in to the tape and then punching out.

The X-15 has mic in as well as line in jacks. Mic in allows you to plug in low level signals (guitars, microphones etc.) and line in is for higher level signals such as synths, drum machines and other audio sources (tape recorders, preamps). I found that you can get a better signal on the tape if you use line level inputs (this could require an adapter). I also found that you can plug the headphone jack into a guitar amp and get a lovely sounding playback. This means you don't have to be hooked up to a fancy stereo to monitor.

I tried out the X-15 using a synth, a drum machine and an electric guitar. I also used some "outboard effects" such as an Analog delay (guitar type) and a chorus pedal. The end result was something to be proud of. I recorded three tracks of synth, guitar and drums. I "bounced" these to the fourth track, and then added two more guitars and bass to the remaining tracks. I was amazed at how short a time this all took. I then mixed to a half track machine. The quality was excellent for a beginner. I feel that I could get some terrific sounding stuff if I had more time to fool with the X-15. It takes time to learn how to get the hottest levels on tape for each instrument without distorting, as well as to become a good mixer.

For songwriters, producers and instrumentalists the Fostex X-15 is a bargain at its $495.00 list price. I rate it five out of five.

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On the Case

by Roger Sadowsky

RICKENBACKER
Vintage 325V59 $1,184 list

The latest company to issue a line of "vintage reissues" is the Rickenbacker Co., of California. The line includes three guitars and one bass with the model reviewed this month affectionately known among guitarists as the "John Lennon" model.

The 325V59 is a ¾ scale guitar. The scale length is an incredibly short 20¾ inches. The instrument has a hollow maple body without any soundholes. The body is plain, without binding, but the top is nicely contoured where the tailpiece is mounted. The maple neck features an unbound padouk fingerboard that contains small frets. The fingerboard surface is laquered.

The electronics consist of three pickups, two volumes, two tones and a selector switch. The pickup combinations are neck alone, bridge alone, or all three pickups on. The volume and tone controls have the old style black and gold "TV" knobs.

Additional hardware consists of a bi-level gold pickguard, standard Rickenbacker guitar bridge, Bigsby tailpiece, and vintage styled gears. The guitar comes set up with medium gauge strings (12-52) with a wound G string.

Overall, the workmanship on the 325V59 is clean. The neck is trued well and the fretwork is good, although there is more finish buildup along the frets than I would like. The nut is poorly made—the string spacing is very uneven and the E and A slots are cut too low, causing buzzing on the open notes. The neck is not gracefully shaped and has a bit of a clubby feel to it.

The sound is distinctive Rickenbacker. No matter what one feels about Ricks with regard to workmanship or design, the Rickenbacker sound is as unique and distinctive as the Rickenbacker look.

This instrument is difficult to rate because one can take two points of view. Should it be reviewed as a replica of a classic guitar, regardless of how well this design has held the test of time, or should it be reviewed as a functional instrument without regard to its history?

As a functional instrument, this guitar has a lot of problems. The scale length is a major problem, not to mention the very limited pickup selections. The Bigsby tailpiece which, when combined with the short scale length, cannot stay in tune well, and the Rickenbacker truss rod, cause guitar repairpersons to recoil the way Dracula reacts to a cross.

On the other hand, Rickenbacker seems to have issued this instrument as a reproduction of a guitar they feel has historical significance. In this context, the 325V59 rates a 4.

FODERA MONARCH
BASS $1,300 list

There is little doubt that when it comes to guitar aesthetics, the Heavy Metal and New Wave look is definitely IN these days. Body shapes are becoming increasingly angular, vivid colors predominate, and you can even get guitars with zippers and chains imbedded in the finish. However, for the musician with more traditional tastes, it can be difficult to find an instrument compatible with one's personality and sense of style. For those who fit into the latter category, the Fodera Monarch Bass exudes a love of fine wood and craftsmanship.

The Fodera Monarch is constructed of an ash body with a beautiful zebrawood face. The three piece set-in maple neck has a rosewood fingerboard and a faceplate of zebrawood to match the body. The faceplate is adorned with a beautifully inlaid butterfly—the Fodera logo. The instrument is finished in a rubbed oil and wax that enhances the look and feel of the wood.

The electronics consist of two EMG J bass pickups with two volumes and a master tone. There are three mini-switches that perform the following functions: 1) on/standby; 2) preamp volume boost; 3) bass boost/flat gain/bass & treble boost. The controls are rear mounted behind a recessed backplate and the active circuitry is driven by a 9-volt battery.

Additional appointments include: Schaller bridge and tuning machines, recessed Straploks, brass nut and small frets.

The neck on the Fodera Monarch is trued very well and the small frets are accurately seated, levelled and dressed. The setup is excellent, both at the nut, bridge and the adjustment of the truss rod.

The sound of the bass reflects the quality and craftsmanship that goes into the instrument. Acoustically, the bass is incredibly alive—it sustains well and the sound is rich and full. The electronics complement the natural sound of the bass and afford the player a great deal of versatility.

In summary, the Fodera Monarch bass is a top rate blend of fine wood, fine workmanship and quality electronics and hardware, assembled by a company that knows how to make a bass sound and feel good as well as look good. A well deserved top rating of 5.

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4	VERY GOOD
3	GOOD
2	FAIR
1	POOR

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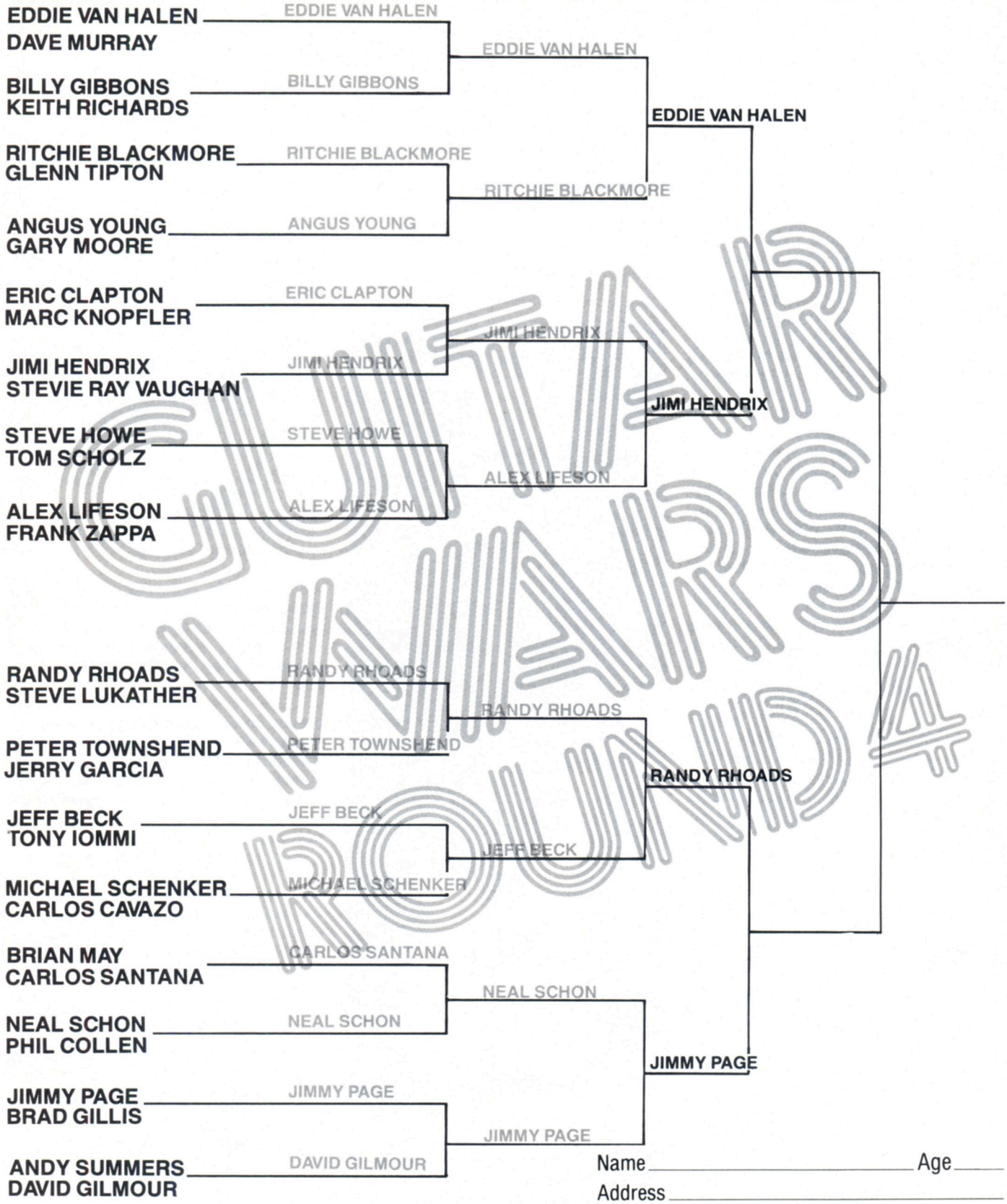

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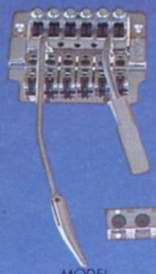

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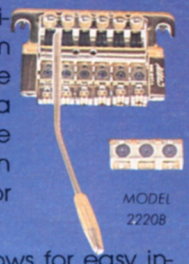

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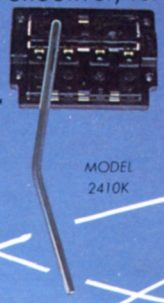

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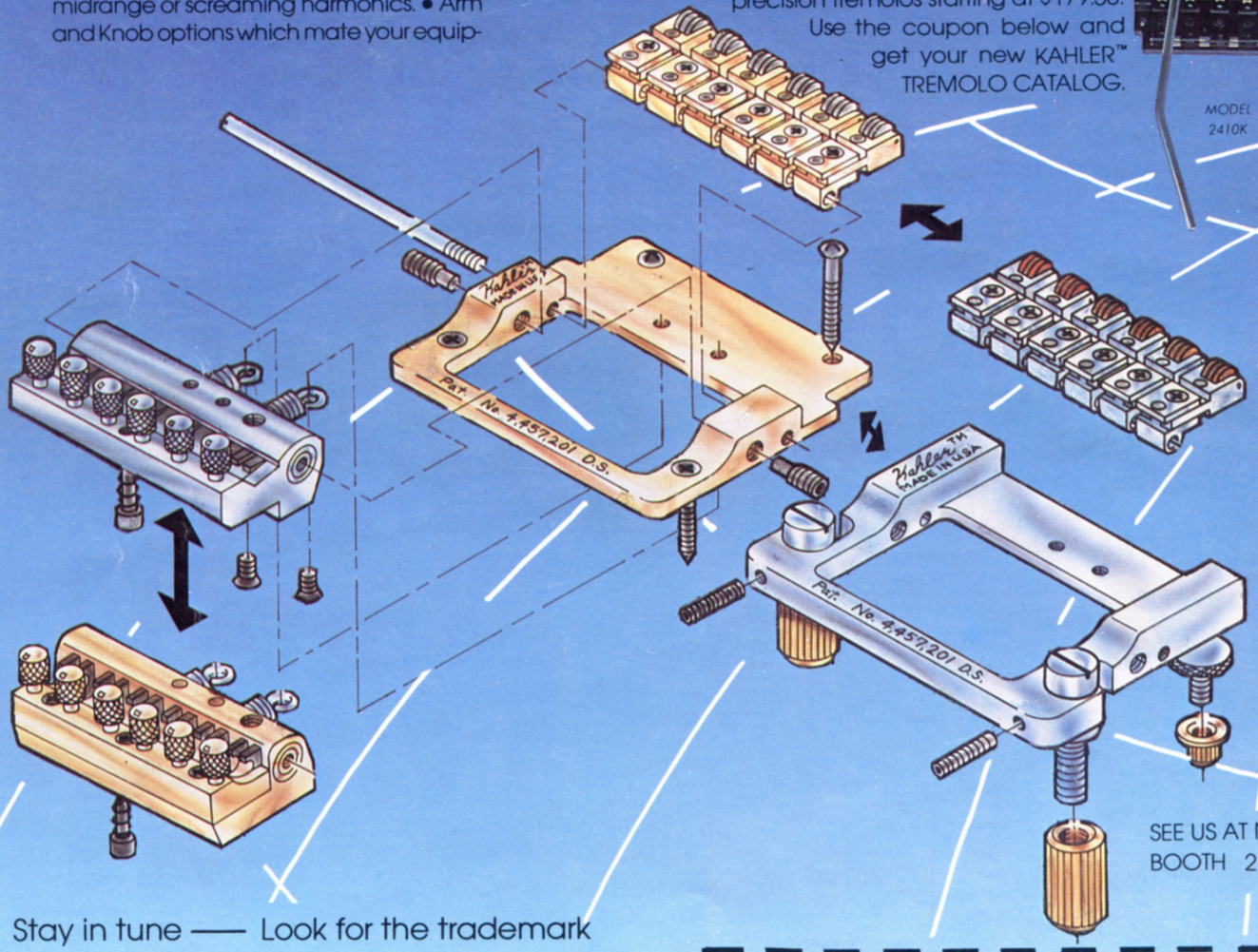

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